













# The Archive of Hispanic Literature on Tape

## *A Descriptive Guide*

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## Foreword

Since 1943 the Library of Congress has been recording the prose writings and poetry of outstanding literary figures from Latin America and the Iberian Peninsula. The materials collected under this program are preserved in the Archive of Hispanic Literature on Tape, which has become a rich and unique resource for students and scholars interested in Latin American and Iberian literature. Planned and developed by the Library's Latin American, Portuguese, and Spanish Division (formerly the Hispanic Foundation), the archive contains approximately 350 reels of magnetic tape with the voices of 232 writers representing 22 countries of the Spanish- and Portuguese-speaking world. Among them are the Nobel laureates Juan Ramón Jiménez (Spain), Gabriela Mistral (Chile), Miguel Angel Asturias (Guatemala), and Pablo Neruda (Chile), whose pictures are included, together with photographs of three participants in the Library of Congress International Poetry Festival (1970). The languages represented include not only Spanish, Portuguese, and French but also Catalan and the Indian languages Zapotec, Náhuatl, and Quechua.

One of the primary considerations in developing the Archive was the potentially rich benefits it could provide as a research and teaching tool. No matter how well written a work of prose or poetry may be, the printed word lacks the intonations and emphasis of the spoken word, which provides a totally new dimension of interpretation and meaning.

The Archive now consists of approximately 10,000 individual poems, selections from novels, and essays and other commentaries. To enhance its reference and research utility, the guide contains a biographical statement on each of the authors, as well as a commentary on his work, a complete listing of his contributions to the Archive, and a bibliography of his important publications. The entries are alphabetically arranged, and an index of writers by country is appended.

Developed initially with financial assistance from Library of Congress gift and trust funds, the Archive received supplemental financial grants from the Rockefeller Foundation which made it possible for the curator of the Archive, Francisco Aguilera, to record new poets and prose writers in Latin America. Later, a grant from the U.S. Office of Education helped support exploration of the pedagogic utility of these materials.

The Archive is housed in the Library's Latin American, Portuguese, and Spanish Division and may be consulted there by interested stu-

dents and scholars. Recordings in the Archive remain the intellectual property of the individual contributors, however, and persons or institutions wishing to acquire copies of any of the recordings must first obtain the permission of the individual author or his literary agent.

The nature of the materials in the Archive has necessarily made the development of the guide a cooperative project. Mr. Aguilera recorded most of the authors, either at the Library of Congress or in Latin America, and prepared most of the literary commentaries for the guide. Because of the need for special language competence, several authorities from the academic community were asked to assist in this phase of the compilation. Manuel Durán of Yale University wrote the commentaries for the Catalan poets; Jorge de Sena of the University of Wisconsin, for several of the Portuguese authors; and Ralph Edward Dimmick of the Pan American Union, for some of the Brazilian contributors.

From the Latin American, Portuguese, and Spanish Division of the Library of Congress, Mrs. Georgette M. Dorn, area specialist and current curator of the Archive, also prepared commentaries for several of the poets and prose writers. During the earlier stages of preparation, Mrs. Elsa López McGuire and later Mrs. Katherine S. Shine classified the tapes, prepared the archival texts from the published works of the authors, and compiled the selective bibliographies.

Earl J. Pariseau  
*Acting Chief*  
Latin American, Portuguese,  
and Spanish Division

## Introduction

Shortly after Gabriela Mistral recorded some of her poems at the Library of Congress on December 14, 1950, she expressed her enthusiastic support for the Library's program of recording poets from the Hispanic world. Indicating that she was aware of the fortuitous circumstances that had made possible her recording at the Library, she added the following remark: "This effort to liberate poetry from the limitations of the printed word must be comprehensively undertaken. Let us bear in mind that not all of us have this opportunity to pass through Washington. The best of our poets do not leave their Latin American homes."

Ever since 1945, when Gabriela Mistral was awarded the Nobel Prize for Literature, the Hispanic Foundation in the Library of Congress had been looking forward to an opportunity to record her voice for posterity. She graciously accepted the invitation, despite her policy of not reading her poetry in public. The Library's recording of the Chilean poet is the only one extant.

It was then realized that haphazard recording could not lay the foundation for a well-balanced collection. In the seven years that had elapsed between the first poet's recording and Gabriela Mistral's visit, the Hispanic Foundation succeeded in recording the readings of only eight poets. So limited a group could not properly constitute a "collection," much less an "archive," notwithstanding the importance of each individual. The first group consisted of Andrés Eloy Blanco (Venezuela), who recorded in 1943; Pablo de Rokha and Winett de Rokha (Chile) in 1944; Eduardo Marquina and Pedro Salinas (Spain) in 1946; Jaime Torres Bodet (Mexico) in 1949; Juan Ramón Jiménez (Spain) in 1949; and Gabriela Mistral (Chile) in 1950. Most of these poets are no longer alive; thus it is fortunate that, owing to their visits to the Library of Congress, their voices have not faded into utter silence.

Pedro Salinas, one of the eight poets who initiated the collection, contributed a reading of *El contemplado* in the Recording Laboratory of the Library of Congress on December 24, 1946. Five years later, on December 19, 1951, *El contemplado* was transmitted by radio to Puerto Rico on the day of the poet's burial in San Juan. A 12-inch long playing disc of *El contemplado* was published in 1959 by the Instituto de Cultura Puertorriqueña, in San Juan, with the collaboration of the Library's Recording Laboratory. The disc was accompanied by a 43-page text, with introduction and notes by Juan Marichal and illustrations by Carlos Marichal.



In the years 1951-54, 32 poets were added. They represented not only the Spanish or Castilian language but also Catalan, the ancient romance language of a territory of northeastern Spain; Portuguese, the language of Portugal and Brazil; and French, the language of Haiti. These additions were made possible by the generous cooperation of United States public and cultural affairs officers at posts abroad. Their efforts resulted in a collection of readings in a variety of languages from the Iberian Peninsula and the New World.

During these years, poets recorded their work in the following cities:

Madrid, 1951 (Spanish): Vicente Aleixandre, Gerardo Diego, and Leopoldo Panero

Barcelona, 1951 (Catalan): Clementina Arderiu, J. F. Foix, Tomás Garcés, Josep Maria López-Pico, Marià Manent, Carlos Riba, Josep Maria de Sagarra, and Joan Teixidor

Lisbon, 1951 (Portuguese): Sophia de Mello Breyner Andresen, João de Barros, Julio Dantas, and Adolfo Casais Monteiro

Port-au-Prince, 1951-52 (French): René Bélance, Jean F. Brierre, Roussan Camille, Luc Grimard, Dominique Hippolyte, Léon Laleau, and F. Morisseau-Leroy

Rio de Janeiro, 1953 (Portuguese): Manuel Bandeira, Ascenso Ferreira, and Jorge de Lima

Caracas, 1954 (Spanish): Rafael Olivares Figueroa and Manuel Rodríguez Cárdenas

There followed a period of relative inactivity in the development of the collection, owing partly to the need for clarifying the role of an archive of this type in the Library's program of Hispanic acquisitions and reference services. A careful examination of the problem, which included canvassing expert opinion within and outside the Library, led to the conclusion that a project with a defined scope would be desirable. The materials accumulated since 1943 were acknowledged to be unique and of the highest quality, as evidenced by the recordings of such outstanding literary figures as Gabriela Mistral, and Juan Ramón Jiménez. Scholars, creative writers, librarians, educators, publishers, and other users of the Library's materials were unequivocal in their high regard for the developing collection and its possibilities.

In 1958 the Library evolved a program for a well-integrated collection of noteworthy Hispanic literature — either verse or prose — on tape. With the aid of a generous grant from the Rockefeller Foundation, a pilot project was undertaken in the same year, September to December inclusive. The salient feature of the project was that the Library commissioned the curator of the Archive, Francisco Aguilera, to visit Peru, Chile, Argentina, and Uruguay and obtain recordings on magnetic tape expressly for the Library of Congress. The decision to send a representative abroad seemed to solve the problem suggested by Gabriela Mistral's reminder that not all Latin American writers have the opportunity to pass through Washington.

## Mission No. 1

In the three-month period of what became known as Mission No. 1, 68 writers were recorded. The first stop was Peru. All of the writers recorded there were Peruvians. Martín Adán, Andrés Alencastre, Washington Delgado, Alberto Escobar, Julio Garrido Malaver, César Miró, Luis Nieto, Juan Ríos, Alejandro Romualdo, Sebastián Salazar Bondy, Javier Sologuren, and Alberto Ureta recorded poems. Luis Felipe Angell, Enrique Albújar, and Fernando Romero read prose. The sole woman in this group, Amalia Puga de Losada, recorded prose fiction as well as poems. José Luís Bustamante i Rivero, Jorge Basadre, Mariano Ibérico, Raúl Porras Barrenechea, and Luis Alberto Sánchez chose to record essays for the Archive.

All the writers recorded in Santiago were Chilean. Julio Barrenechea, Ángel Cruchaga Santa María, Diego Dublé Urrutia, and Juvenio Valle read selections from their poetry. Eduardo Barrios, Marta Brunet, Joaquín Edwards Bello, José Santos, González Vera, Manuel Rojas, and Benjamín Subercaseaux recorded from their novels, and Hernán Díaz Arreta recorded essays.

The next stop was Buenos Aires, where 13 Argentines and seven writers of other nationalities were recorded. Enrique Banchs, Jorge Luis Borges, Arturo Capdevila, Luis L. Franco, Ricardo E. Molinari, and Horacio E. Ratti were the Argentine poets who recorded.

Eduardo Mallea read portions from several novels. Conrado Nalé Roxlo, the well-known playwright, chose poetry and a short story. The Argentine essayists include Roberto F. Giusti, Victoria Ocampo, and Alfredo L. Palacios.

Two Peruvians, Alberto Hidalgo and Xavier Abril, recorded poems in Buenos Aires. Other foreign writers added in Buenos Aires were Miguel Ángel Asturias (Guatemala), Rafael Alberti (Spain), Manuel del Cabral (Dominican Republic), Nicolás Guillén (Cuba), and the only Paraguayan author represented in the Archive, Augusto Roa Bastos.

In Montevideo the Library's representative recorded the following Uruguayan writers: Vicente Basso Maglio, Esther de Cáceres, Enrique Casaravilla, Emilio Frugoni, Emilio Oribe, Carlos Sabat Ercasty, Fernán Silva Valdés, Pedro Leandro Ipuche, Justino Zavala Muniz, Adolfo Montiel Ballesteros, Alberto Zum Felde, Roberto Ibáñez, Sara de Ibáñez, Clara Silva, and Juan Cunha. The Salvadorean poet Claribel Alegría was also added here to the collection.

## Mission No. 2

The continued cooperation of the Rockefeller Foundation made possible a second acquisitions mission, which took place during September and November 1960. The countries visited were Panama, Guatemala, and Mexico.

In Panama City the poetry participants were Ricardo J. Bermúdez,

Ana Isabel Illueca, María Olimpia de Obaldía, and Stella Sierra. Joaquín Beleño, César A. Candanedo, Manuel Ferrer Valdés, Ramón H. Jurado, José María Nuñez, and Gil Blas Tejeira recorded prose fiction. Mario Augusto Rodríguez recorded poems and prose, and Baltasar Isaza Calderón, essays.

In Guatemala City, the second stop, the program's collaborators were Rafael Arévalo Martínez, Flavio Herrera, Francisco Méndez, Antonio Morales Nadler, Werner Ovalle López, Carlos Samayoa Aguilar, Carlos Girón Cerna, Pedro Pérez Valenzuela, Virgilio Rodríguez Macal, Carlos Amayoa Chinchilla, and Ricardo Castañeda Paganini.

Cosmopolitan Mexico City contributed to the Archive recordings of 21 native-born writers and five of other nationalities. The Mexicans included Ali Chumacero, Jaime García Terrés, José Gorostiza, Marco Antonio Montes de Oca, Jaime Torres Bodet, Juan José Arreola, Sergio Galindo, Xavier Icaza, Juan Rulfo, Rafael F. Muñoz, Agustín Yañez, Arturo Arnáiz y Freg, Daniel Cosío Villegas, José Luis Martínez, Francisco Monterde, Jesús Silva Herzog, Antonio Castro Leal, Edmundo O'Gorman, Ignacio Chávez, Angel María Garibay, and Andrés Henestrosa. Henestrosa recorded poems in the Zapotec language and prose fiction and selections from his memoirs in Spanish.

The foreign-born writers were Germán Pardo García (Colombia), Ernesto Cardenal and Ernesto Mejía Sánchez (Nicaragua), and the Spaniards Agustí Barta and Ramón Xirau.

### **Mission No. 3**

The third Library of Congress-Rockefeller Foundation expedition took place during April-June 1961 and covered Ecuador, Colombia, and Venezuela. The Ecuadorian phase centered in Quito. In the limited time available, it was possible to meet a cross section of the leading writers of the country. The voices added to the Archive were those of Miguel Ángel Zambrano, Alejandro Carrión, José Alfredo Llerena, Francisco Tobar, August Arias, Jorge Icaza, Jorge Fernández, Gonzalo Zaldumbide, Fernando Chaves, Benjamín Carrión, Jaime Chaves, and Galo René Pérez.

The mission then proceeded to Bogotá to record 19 Colombians and one Spaniard: José Manuel Caballero Bonald (Spain), Eduardo Carranza, Fernando Charry Lara, Eduardo Cote Lamus, Jorge Gaitán Durán, Andrés Holguín, Carlos Martín, Rafael Maya, Héctor Rojas Herazo, José Umaña Bernal, Juan Lozano y Lozano, Hernando Téllez, Eduardo Caballero Calderón, Fernando Antonio Martínez, Alberto Miramón, Joaquín Piñeros Corpas, Ramón de Zubiria, Luis López de Mesa, Felix Restrepo, and José Manuel Rivas Sacconi.

In Caracas, the last phase of the journey, 11 Venezuelans, one Ecuadorian, and one Chilean read selections for the Archive: Carlos Augusto León, Jorge Carrera Andrade (Ecuador), Juan Liscano, José Ramón Medina, Fernando Paz Castillo, Rafael Pineda, Ramón Díaz



Sánchez, Guillermo Meneses, Arturo Usler Pietri, Pedro Pablo Barnola, Manuel Eduardo Hübner (Chile), and Augusto Mijares.

An extemporaneous discussion between two Chilean historians, Francisco Antonio Encina and Leopoldo Castedo, recorded in Santiago some time after the Library's representative had visited Chile, was incorporated into the Archive in 1961. The following writers have read selections from their works in the Library's own Recording Laboratory between 1951 and the present: Augusto Federico Schmidt and Alfredo Cardona Peña, 1951; Rafael Heliodoro Valle, 1952; Dámaso Alonso, 1953; María de Villarino, Arturo Torres Ríoseco, and Jorge Guillén, 1956; Guillermo de Torre, 1958; Salvador de Madariaga, 1959; Jesús Flores Aguirre, José A. Balseiro, and Rómulo Gallegos, 1960; Octavio Paz, Alfredo Pareja y Diezcanseco, and Eunice Odio, 1961; Eugenio Florit, 1962; Fausto Soto, 1963; Camilo José Cela, 1964; Alberto Girri, 1965; Homero Aridjis and Pablo Neruda, 1966; Nicanor Para, Jorge Carrera Andrade, and Philippe Thoby-Marcelin, 1970; and Walmir Ayala, 1971. The last authors to read selections as of this date were Mario Romero and Gustavo Sainz in 1972.

The languages represented in the Archive are Spanish, Catalan, Portuguese, French, Zapotec, Náhuatl, and Quechua, the language of the old Inca Empire. A special trip was made to Cuzco during the first mission to record Dr. Andrés Alencastre, the well-known Quechua scholar, who has revitalized Quechua as a literary instrument.

It should be pointed out that the four Portuguese and five Brazilian poets, although excellent, do not adequately represent the major literary trends of the last 30 years in Brazil and Portugal. It is hoped that in years to come the Library may record the voices of additional literary figures, especially from the Portuguese-speaking world.

This collection of literary recordings is unique not only for its considerable size but also for its scope. The choice of different kinds of authors — the promising as well as the established — resulted in a balanced selection. Although prose is well represented, particularly in the case of such better known novelists as Rómulo Gallegos, Jorge Icaza, Juan Rulfo, Augusto Roa Bastos, Camilo José Cela, Eduardo Mallea, Agustín Yáñez, and Manuel Gálvez, the collection is even richer in poetry. Future generations will indeed be grateful for the opportunity to hear Gabriela Mistral, Juan Ramón Jiménez, Pedro Salinas, Pablo Neruda, and Jorge Luis Borges, to cite only a few of the luminaries.

The Library was fortunate to be able to record almost all of the major Spanish poets who developed under the guiding light of Juan Ramón Jiménez. This towering literary personality provided a unifying influence for the poets who emerged between World War I and 1950 and whom Pedro Salinas once called "a generation born under a lyrical star." This brilliant and diverse group includes Jorge Guillén, one of the most accomplished poets; Rafael Alberti, with his Gongorean imagery; Gerardo Diego, the individualist; the father of

ultraism, Guillermo de Torre; the incisive critic and lyric poet Dámaso Alonso; the romantic regionalist Leopoldo Panero; and, of course, Pedro Salinas, with his carefully cultivated colloquial style and his playful vision.

Ten Catalan poets also read selections from their works for the Archive. They were Clementina Arderiu, Agustí Bartra, J. V. Foix, Tomás Garcés, Josep Maria López Picó, Marià Manent, Carles Riba, Josep Maria de Sagarra, Joan Teixidor, and Ramón Xirau. Their writings add the Catalan cultural heritage to the variety of Iberian literature represented in the Archive.

The Cuban Nicolás Guillén read several of his Afro-Cuban poems, which constitute perhaps one of the most outstanding examples of Afro-Antillean poetry. The eight Haitian poets run the whole gamut of contemporary Haitian poetry: surrealism, indigenism, lyricism, and negritude.

The Mexican writers in the Archive form perhaps the most diversified group, including such outstanding poets as Octavio Paz and Homero Aridjis, along with such masters of the novel as Juan Rulfo and Agustín Yáñez, essayists and scholars of the caliber of Daniel Cosío Villegas and Edmundo O'Gorman, and Angel María Garibay, the world-famous specialist in Náhuatl literature and philology.

In 1962 Professors John M. Fein of Duke University and Harvey L. Johnson, formerly of Indiana University and now at the University of Houston, evaluated 158 Spanish-language readings from the Archive. They stated that by choosing both well-known authors and those just beginning their careers, the Latin American, Portuguese, and Spanish Division has assembled a panorama of the best in contemporary Hispanic literature. There are a few gaps to be filled among the great names. If there are certain risks in selecting younger writers, these are compensated amply by the opportunity to hear some who undoubtedly will be the leaders of the next generation. The collection as a whole constitutes a mine of valuable raw material. For linguists, the Archive provides dialect samples from many countries, emphasizing the distinctive features of articulation and intonation patterns.

In time, as a result of the planning and preparation undertaken by the Library of Congress, the Archive of Hispanic Literature on Tape will indeed fulfill Gabriela Mistral's expectations. It will liberate poetry and prose from the limitations of the printed word and add a new dimension to cultural interchange in the New World and the Iberian Peninsula.

Francisco Aguilera

# Table of Contents

Foreword	iii
Introduction	v
Writers	1
Index of authors by countries	513

## How to Order Reproductions

Copies of the pictures in this book can be ordered from the Photoduplication Service, Library of Congress, Washington, D.C. 20540. A request should include a description of the item and the negative number. Orders must be prepaid; prices are available from the Photoduplication Service. The negative numbers are:

Miguel Ángel Asturias	LC-USZ62-48980
Jorge Carrera Andrade	LC-USZ62-48981
Juan Ramón Jiménez	LC-USZ62-48982
Gabriela Mistral	LC-USZ62-48983
Pablo Neruda	LC-USZ62-48984
Nicanor Parra	LC-USZ62-48985
Philippe Thoby-Marcelin	LC-USZ62-48986

## Writers

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# Xavier Abril, 1903-

*Peru. Poems in Spanish recorded at the United States Information Service, Buenos Aires, November 25, 1958. Approximate time: 32 minutes. LWO 3688.*

## Material recorded

From *Descubrimiento del alba*  
Poesía

From the author's typescript  
Breve elegía  
La mirada en la sangre

From *Antología general de la poesía peruana*  
Elegía a la mujer inventada  
Elegía a lo perdido y ya borrado del tiempo  
Sentimiento del hombre y del surco

From *Descubrimiento del alba*  
Asesinado en el alba (Recuerdo de Federico García Lorca)

From *Antología general de la poesía peruana*  
Elegía oscura en el viejo tono de Jorge Manrique

From *Descubrimiento del alba*  
Penetración de las materias frágiles  
La arrepentida del aire  
Voz oculta  
Cante en las profundidades de la sangre

From *Anatología general de la poesía peruana*  
Retorno a lo perdido

From *Descubrimiento del alba*  
Primera luz del mundo al fondo de la lluvia o rocío en las flores  
Exaltación de las materias elementales  
Elegía final de los recuerdos bajo cielos oscuros y tormentas  
Nocturno

From *Antología general de la poesía peruana*  
Poema del sueño dormido  
Estatuas, moho y yedra  
Fuego oculto  
La rosa escrita



Elegía a una rosa  
Al cisne (homenaje a Stephen Mallarmé)  
Al fragmento

### Biography

Abril was born in Lima in 1903 and was educated at the Escuela Naval. His first works were published in *El Tiempo* of Lima in 1922. As a member of the José Mariátegui group, he contributed to the literary magazine *Amauta*. He later traveled to Paris with the painter Juan Devescovi, where under the aegis of Jean Cocteau, they prepared a joint exhibition of poems and drawings. Abril lived for extended periods in Paris and Madrid, writing for literary magazines. Since the early fifties he has resided in Uruguay, where he is a university professor and lecturer.

### Commentary on his work

Xavier Abril was one of the young poets of Peru who in the 1930's joined the avant-garde movement prevailing in Spain and Argentina under the respective labels of "ultraism" and "Martín Fierro." Basically, they represented the surrealist emphasis on aesthetic freedom, creative irrationality, and linguistic experimentation, as opposed to the modernist rhetoric of the Belle Epoque, the redolence of a belated romanticism, Indian folklore, and social commitment. Abril was at that time one of the Spanish American poets most familiar with European poetics and one whose own example contributed to the excellence of "pure poetry" in Peru. He eventually incorporated in his lyric work reminiscences of classic Hispanic traditions. His individuality and growth as a poet is best exemplified in *Difícil trabajo* (1935) and *Descubrimiento del alba* (1937). As an essayist he has analyzed the life and work of Vallejo in two authoritative books; *Vallejo* (1935) and *César Vallejo; ó, La teoría poética* (1962).

### Selective bibliography

César Vallejo; ó, *La teoría poética*. Madrid, Taurus [1963, c1962]  
166p. illus. PQ8497.V35Z54

*Descubrimiento del alba*. [Lima] Ediciones Front, 1937. 46 p. (Colección Poesía, 1) PQ8497.A3D4

In Romualdo, Alejandro, and Sebastian Salazar Bondy, eds. *Antología general de la poesía peruana; selección, prólogos y notas de Alejandro Romualdo y Sebastian Salazar Bondy. Con una bibliografía de estudios generales y antologías del mismo tema por Alicia Tisnado*. Lima, Librería Internacional del Peru [1957] p. 743-754. PQ8450.R6



## Martin Adán, 1908-

*Peru. Poems in Spanish recorded at the United States Information Service, Lima, September 13, 1958. Time: 7 minutes. LWO 3774.*

### Material recorded

From *Antología general de la poesía peruana*  
Soneto

From *Travesía de extramares*  
Andante  
Pesso scherzevole inopinato  
Calmato  
Declamato come en coda

From *Antología . . .*  
Aloysius Acker (fragment)  
Narciso al Leteo

### Biography

Martín Adán (pseudonym of Rafael de la Fuente Benavides) was born in Lima on October 29, 1908, and spent his early childhood on his parents' ranch in Barranco. While a student at the Colegio Alemán in Lima, he began writing *La Casa de cartón*, the first chapters of which were published in the journal *Amauta* when Adán was 19. *Amauta* also printed his "anti-sonnets," 3 (i.e., Tres), and the newspapers *Mercurio Peruano* and *El Comercio* published his later poems. In 1938 Adán graduated as a doctor of letters from the Universidad de San Marcos. In 1946 he was awarded the José Santos Chocano National Prize for Poetry for his book *Travesía de extramares; sonetos a Chopin*. He won the same prize again in 1961 for *Escrito a ciegas*.

### Commentary on his work

Martín Adán is a solitary figure and literary prodigy who asserted himself in the days when Spanish ultraismo, together with Proust and Joyce, were fashionable in Lima's salons. Well grounded in linguistics, Góngora, and the baroque, he dazzled his contemporaries in 1928 with a series of sonnets and ballads and a book of lyrical and humorous memoirs about the Lima scene. In the following decades his literary activity was reduced by chronic illness. In 1950 he repeated his early success with a sonnet sequence dedicated to Chopin, which reestablished his prominence as a lyric poet and an alchemist of words.

### Selective bibliography

Travesía de extramares; sonetos a Chopin [por] Martín Adán [psend.]  
Lima [Dirección de Educación Artística y Extensión Cultural del  
Ministerio de Educación Pública] 1950. 124p. illus.

ML410.C54F8

*In* Romualdo, Alejandro, and Sebastian Salazar Bondy, eds. Antología  
general de la poesía peruana; selección, prólogos y notas de  
Alejandro Romualdo y Sebastian Salazar Bondy. Con una bibliog-  
rafía de estudios generales y antologías del mismo tema por Alicia  
Tisnado. Lima, Librería Internacional del Perú. [1957] p. 760-766.

PQ8450.R6

## Rafael Alberti, 1902-

*Spain. Poems in Spanish recorded at the Radio Municipal, Buenos Aires, November 28, 1958. Approximate time: 26 minutes. LWO 3686.*

### Material recorded

From *Sobre los ángeles*

Paraíso perdido  
Desahucio  
El cuerpo deshabitado  
El ángel bueno  
Los ángeles bélicos  
El ángel de los números  
Canción del ángel sin suerte  
Invitación al aire  
El ángel ceniciento  
Los dos ángeles  
Los ángeles de la prisa  
El ángel de carbón  
El ángel del misterio  
El ángel avaro  
Tres recuerdos del cielo  
Los ángeles colegiales  
Castigos  
Los ángeles muertos  
El ángel superviviente

### Biography

Rafael Alberti was born on December 16, 1902, in a small town on the Bay of Cádiz named Puerto de Santa María. From 1917, when his family settled in Madrid, to 1922, Alberti embarked on a career as a painter. When he was obliged to live quietly in the Sierra de Guadarrama because of poor health, he turned instead to composing poetry. His first poems were published in 1925 under the title *Marinero en tierra* and won the National Prize for Literature that year jointly with a work by Gerardo Diego. By 1929 he had published a second volume of poetry, *Sobre los ángeles*, and audiences in Madrid were attending the first performances of his dramatic works. For the next five years he traveled to France, Germany, and Russia, founded the review *Octubre* with his wife María Teresa León, and made a lecture tour of Mexico City, New York, and Havana. When civil war erupted

in Spain, Alberti allied himself with the Republic by joining the Popular Front and enlisting in the Arma de Aviación. In 1939 he escaped with his wife to Paris, and in 1941 they arrived in Argentina as exiles. Alberti lives there today with his family, continues to publish both prose and verse, and has again taken up painting.

### Commentary on his work

Alberti's early poetry was influenced by Luis de Góngora, the complex baroque poet; by Gil Vicente, the Portuguese poet, and by Juan Ramón Jiménez. His first poems were refined treatments of folk themes; he next proceeded to modern subjects, which he expressed with great technical dexterity. Later he went on to surrealism and social themes. *Sobre los ángeles* (1929), his most significant book of poems, veers away from traditional verse. The angels personify virtues and vices, places and things. Each poem is an independent unit, but the total collection conveys anguish and torment born from the union of the ugly and the beautiful, the perverse and the ingenuous, in his vision of angels. *Sobre los ángeles* belongs to Alberti's surrealistic period. During the 1940's the poet changed from his somewhat insincere social realism to his earlier estheticism and grace. To this period belong his book, *A la pintura*, as well as other poems about Spain. Alberti's poetry is always graceful, never shapeless. He has also written several successful plays. [Georgette M. Dorn]

### Selective bibliography

- Antología poética. 3. ed. Buenos Aires, Losada [1958] 274 p. (Biblioteca contemporánea, [92]) PQ6601.L2A6 1958
- Poesías completas. Con un índice autobiográfico y bibliografía por Horacio Jorge Becco. Buenos Aires, Editorial Losada [1961] 1190 p. illus. PQ6601.L2 1961
- El poeta en la calle, poesía civil, 1931-1965, selección, con un poema de Pablo Neruda. Paris, Éditions de la Librairie du Globe, 1966. 303 p. (Colección Elbro, 9. Serie poesía, 2) PQ6601.L2A6 1966
- Sobre los ángeles (1927-1928). Madrid, Compañía Ibero-Americana de Publicaciones [1929] 181 p. PQ6601.L2S6 1929
- Teatro. Buenos Aires, Editorial Losada [1950-64] 2 v. PQ6601.L2A19 1950

### Translated works

- Concerning the angels; translated with an introduction by Geoffrey Connell. London, Rapp & Carroll, 1967. 65 p. (Poetry Europe series) PQ6601.L2S63 1967

Selected poems, translated by Lloyd Mallan. [New York] New Directions [c1944] 32 p. (The Poets of the year [1944])

PQ6601.L2A25

Selected poems. Edited and translated by Ben Belitt. Introduction by Luis Monguió. Berkeley, University of California Press, 1966. 219 p.

PQ6601.L2A22 1966

## Claribel Alegría, 1924-

*El Salvador. Poems in Spanish recorded at the United States Information Service, Montevideo, November 14, 1958. Time: 24 minutes. LWO 3810.*

### Material recorded

From *Huésped de mi tiempo*

Película en casa

Epitafio para un perro

Autorretrato

Bajo relieve

Requiem

Notas para el año geofísico

Metrópolis

Búsqueda

Pequeño taller

Libre albedrío

Sobremesa

Las alas y el eco

From *Acuario*

Datos personales

From *Vigilias*

Monólogo de domingo

From *Acuario*

Adaptaciones

Este espejo me entiende

### Biography

Claribel Alegría was born in El Salvador in 1924. Her father was a Nicaraguan physician, and her mother a native of El Salvador. As a young child she memorized the poetry of Rubén Darío, and by the time she reached adolescence, she was writing her own poems. Claribel attended George Washington University and is married to the North American Hispanic scholar Darwin Flakoll. In addition to co-editing the anthology entitled *New Voices of Hispanic America* (1962), they have co-authored a novel entitled *Cenizas de Izalco* (1966). At present they reside on the Spanish island of Mallorca.

### Commentary on her work

Since the time of the centennial of Spanish American independence, the love theme had been expressed by women poets through confessions of ardent love or through explicit eroticism. As the number of women in the literary ranks increased, new voices appeared that restored a proper balance to female verse. Claribel Alegría, born in Nicaragua, raised in El Salvador, and identified with the literary life of the latter country, has published in Mexico, Chile, and Argentina. Her works *Vigilias* (1953); *Acuario* (1955); *Huésped de mi tiempo* (1961); and *Vía única* (1965), display spontaneous lyricism and varied content, with rigor of form and scrupulous self-expression.

In 1962 Claribel and her husband Darwin J. Flakoll published in the United States an anthology in English translation of 41 poets and short story writers of Spanish America, all born in 1914 or later, whom they considered outstanding. This anthology is an authoritative collection, made possible by the editors' firsthand knowledge of the Spanish American scene.

### Selective bibliography

- Acuario. Santiago de Chile, 1955. 62 p. PQ7539.A47A67  
Huésped de mi tiempo. [Buenos Aires] Américalee, 1961. 61p.  
Vigilias. México, Ediciones Poesía de América, 1953. 82 p. PQ7539.A47V5

### Translated works

- In Patterson, Helen, *ed.* Poetisas de America. Antología compilada, traducida, e ilustrada por Helen Wohl Patterson. [Washington, Mitchell Press, 1960] 219 p. illus. PN6109.9.P3



## Vicente Aleixandre, 1900-

*Spain. Poems in Spanish recorded at the Sociedad Española de Radioifusión, Madrid, April 1950. Approximate time: 1 hour. LWO 2312.*

### Material recorded

From *Mundo a solas*  
El árbol

From *Nacimiento último*  
Las barajas  
El enterrado  
Al sueño

From *Historia del corazón*  
Otra vez amo

Ausencia

From *Poemas varios*  
Visita a la ciudad

From *Historia del corazón*  
Nombre  
Como el vilano

From *Poemas varios*  
No te conozco

Sufrimiento

From *Espadas como labios*  
Silencio  
Nacimiento último  
El vals  
Toro  
Siempre  
Madre, madre

From *La destrucción o el amor*  
Soy el destino  
Unidad en ella  
Sin luz  
Canción a una muchacha muerta  
La muerte



El escarabajo  
Ven siempre, ven

From *Ámbito*  
La fuente (Ingres)  
Niñez  
Adolescencia  
Retrato  
Mar y noche  
Forma  
Posesión

From *Pasión de la tierra*  
Fábula que no duele

From *La destrucción o el amor*  
Vida

From *Mundo a solas*  
No existe el hombre  
Bulto sin amor

From *Sombra del paraíso*  
Ciudad del paraíso  
El poeta

From *Pasión de la tierra*  
Ropa y serpiente

From *Espadas como labios*  
Círculo  
Ya es tarde

From *Sombra del paraíso*  
Ciudad del paraíso  
Hijos de los campos  
Nacimiento del amor  
El cuerpo y el alma  
Destino de la carne  
Padre mío  
Diosa  
No basta

### Biography

Vicente Aleixandre was born in Seville on April 26, 1900. After completing secondary schooling in Málaga, he studied law at the Universidad de Madrid while also enrolled in a business school course. He was employed by an industrial company after graduation but was forced to abandon his business career two years later when he became gravely ill. While recovering in his native province, Aleixandre made his first serious attempts at creative writing. In 1926 the *Revista de Occidente* published his first poems. Two years later, a verse collection

entitled *Ámbito* was published, and more poems began appearing in the literary reviews *Litoral*, *Verso y prosa*, and *Mediodía*. In 1934 *La destrucción o el amor* won the National Prize for Literature. Elected a member of the Real Academia de la Lengua in 1950, he is also a member of the Hispanic Society of New York and the Puerto Rican Academy of Arts and Sciences. He resides in Madrid.

### Commentary on his work

Under the influence of Juan Ramón Jiménez and Antonio Machado, Aleixandre developed an original style and an irrepressible urge to write poetry. He uses such symbols as the sea and the forest, and his metaphors convey feelings rather than logic. He is a master of free verse and conceptual language. Dámaso Alonso calls him a "pantheistic mystic" because of his exaltation of life and his frank sensuality. The forceful life of nature plays an important part in his writings, and some of his poetry is intensely romantic. Yet at times Aleixandre is completely surrealistic. Thus his poetry reestablished contact between the surrealistic school and the neoromantic poets. There is nothing controlled or measured in Aleixandre's verse; elaborate words flow freely. In his later works he shows a preoccupation with man's place in the universe, avoiding an anguished tone by a note of resignation. He is considered one of the great modern poets. [Georgette M. Dorn]

### Selective bibliography

- Ambito*, 1924-1927. 2. ed. Madrid, 1950. 108 p. (Colección Raiz, 4)  
PQ6601.L26A75 1950
- La destrucción o el amor*. Madrid, Signo, 1935. 170 p.  
PQ6601.L26D4 1935
- Espadas como labios*. Madrid, Espasa-Calpe, 1932. 106 p.  
PQ6601.L26E7 1932
- Historia del corazón*. Madrid, Espasa-Calpe, 1954. 205 p.  
PQ6601.L26H5
- Mundo a solas*, 1934-1936. Con un retrato y 6 dibujos por Gregorio Prieto. Madrid, Clan [1950] 98 p. illus.  
PQ6601.L26M9
- Nacimiento último*. Madrid, Ínsula, 1953. 119 p. (Colección Insula, 15)  
PQ6601.L26N3
- Pasión de la tierra; poemas*, 1928-1929. Madrid, 1946. 107 p. (Adonais, 32)  
PQ6601.L26P3
- Poesías completas*. Prólogo de Carlos Bousoño. Madrid, Aguilar, 1960. 864 p. (Colección literaria; novelistas, dramaturgos, ensayistas, poetas)  
PQ6601.L26A6 1960a
- Sombra del paraíso*. Madrid, Adán, 1944. 209 p. (La Creación literaria, 1)  
PQ6601.L26S6

### Translated works

*In* Turnbull, Eleanor L., *ed.* and *tr.* Contemporary Spanish poetry; selections from ten poets, translated by Eleanor L. Turnbull, with Spanish originals and personal reminiscences of the poets by Pedro Salinas. Baltimore; Johns Hopkins Press, 1945. 401 p.

PQ6267.E3T8

## Andres Alencastre, 1909-

*Peru. Poems in Spanish and Quechua, recorded at the Instituto Cultural Peruano-Norteamericano, Cuzco, September 24, 1958. Approximate time: 25 minutes. LWO 3775.*

### Material recorded

Hllinani (with flute accompaniment)

Canto a Hllinani

From *Exposición de la poesía contemporánea cuzqueña*

Puma (Quechua)

Puma (Spanish)

P'uncayniyki

En tu día

Hatun Qusqu

Cuzco grandioso

Qusqu rura

Hombre del Cuzco

Hombre del Cuzco

Harawikuq napaykuyki

Poeta, yo te saludo

Túpac Amaru

Túpac Amaru

Machupijchu (with flute accompaniment)

Machu Picchu

### Biography

Andrés Alencastre was born in Parcco, Peru, on April 18, 1909. He graduated from the Universidad Nacional del Cuzco in 1945 with a degree in education and received a doctorate in literature in 1953. Since 1949 he has been a professor of Quechua language and literature at the university. As a young man he organized and acted in a theatrical group which toured the towns of Cuzco, Arequipa, Sicuani, and Puno. In 1951 the Sociedad de Escritores y Artistas Bolivianos honored Alencastre with the first prize for poetry at the Quechua Literature Contest held in Cochabamba. His award-winning poem was "Hllinani." Six years later his "Canto a la Belleza Indígena" won first prize in a contest sponsored by the Instituto Americano de Arte in Cuzco. In 1955, under the pseudonym "Kilku Waraka," he published a collection of poems entitled *Taki Parwa*. His *Dramas y comedias del Ande* appeared the same year. Alencastre is a member of the Academia

de la Lengua Quechua (Cuzco) and the Asociación Caneña Túpac Amaru (Canas).

### **Commentary on his work**

Andrés Alencastre has a special place in the Peruvian hall of fame as an inspired poet who revitalized the noble tradition of the pre-Hispanic Quechua language as a literary instrument in the middle of this century. He is a direct descendant of the Quechua Indians who were dominant in the Inca Empire, a native of Cuzco, a philologist, and a poet who writes in the language of his forefathers. His poems are the messages of a modern Peruvian whose creative genius has restored an ancient heritage as a contribution to the social and spiritual betterment of his country. Specialists consider him the principal poet writing in Quechua since the 18th century. His themes are ancient heroes, as well as humble citizens, snow-capped mountains, fauna and flora, imperial Cuzco, and Machu Picchu (the lost city of the Incas). Even in literal Spanish translations, one can appreciate the poetic genius of this providential rescuer of the lost language of the Incas.

### **Selective bibliography**

Dramas y comedias del Ande. [Cuzco, Editorial "Garcilaso," 1955]  
119 p. 4PQ Span. 1093

*In* Degregori de Nieto, Bertha, *ed.* Exposición de la poesía contemporánea cuzqueña. Selección y notas de Bertha Degregori de Nieto. Cuzco, Festival del Libro Cuzqueño, 1958. v.1. (Primer Festival del libro cuzqueño, 1. ser., 4) p. 25-40.

PQ8492. C8D4T1

## Damaso Alonso, 1898-

*Spain. Poems in Spanish recorded at the Library of Congress, Washington, D.C., May 9, 1955. Time: 40 minutes. LWO 2686.*

### Material recorded

From *Hijos de la ira*

Cosa

Yo

Monstruos

A Pizca

En la sombra

Preparativos de viaje

Mujer con alcuza

From *Poemas puros: poemillas de la ciudad*

¿Cómo era?

Los contadores de estrellas

From *El viento y el verso*

Ejemplos

Cancioncilla

Puerto ciego de la mar

From *Oscura noticia*

Ciencia de amor

Oración por la belleza de una muchacha

Mujeres

Sueño de las dos ciervas

### Biography

Dámaso Alonso was born in Madrid in 1898. He was a student of Menéndez Pidal at the Universidad de Madrid, where he earned a doctorate in letters and a law degree. After working for the Centro de Estudios Históricos he spent the following years as a visiting professor at many leading European and American universities including Berlin, Cambridge, Oxford, Stanford, Columbia, Johns Hopkins, Yale, and Harvard. In 1928 Alonso won the National Prize for Literature and in 1935 was again awarded this prize for *La lengua poética de Góngora*. Seven years later the Real Academia de la Lengua presented him with the Fastenrath Prize for *La poesía de San Juan de*



*la Cruz* and in 1945 elected him a member. At present Alonso heads the Instituto Miguel de Cervantes at the Consejo Superior de Investigaciones Científicas. He is also a member of the Real Academia de la Historia and the Hispanic Society of America. He lives in the Spanish capital where he is an editor for the Editorial Gredos and professor at the Universidad de Madrid. In 1968 Alonso was president of the Real Academia Española, succeeding Ramón Menéndez Pidal.

### Commentary on his work

Dámaso Alonso is one of Spain's foremost literary critics, outstanding philologist, a linguist, and a poet. He has been responsible for the renewed understanding and reevaluation of Góngora, the golden age baroque poet whose work has had considerable influence on many 20th-century poets. He has annotated several editions of such Spanish classics as *Poesías de Gil Vicente* (1934) and *La poesía de San Juan de la Cruz* (1942). His annotated anthology of medieval Spanish poetry *Poesía de la edad media . . .* (1942) is the definitive work in its field. He has produced many other serious critical books, literary histories, and articles of romance philology and literature. He knows Latin, Greek, Arabic, German, English, and all of the romance languages and has translated T.S. Eliot and James Joyce. It is remarkable that he could find time to write poetry. His verse is simple and both metaphysical and human. *Hijos de la ira* (1946) contains sincere, direct metaphysical poems, reflecting anguish and death and the search for salvation. In *Hombres y Dios* (1955) the poet searches for meaning in the modern world. Alonso, the careful and measured scholar, writes clear poetry which expresses the warmth or depth of the human experience. [Georgette M. Dorn]

### Selective bibliography

- Hijos de la ira*, diario íntimo. Buenos Aires, Espasa-Calpe Argentina [1946] 167 p. (Colección Austral, 595) PQ6601.L53H5
- Hombre y Dios*. Málaga, 1955. 78 p. (El arroyo de los ángeles, 8)
- La lengua poética de Góngora*. pt. 1. Madrid, S. Aguirre, 1935. 230 p. (Revista de filología española, anejo 20) PQ6395.A6
- Oscura noticia*. 2. ed. Madrid, Hispánica, 1944. 103 p. 4PQ Span. 418
- Poemas escogidos*. [Madrid] Editorial Gredos [1969] 212 p. (Biblioteca románica hispánica 6. Antología, 28) PQ6601.L53A6 1969
- Poesía de la edad media y poesía de tipo tradicional; selección, prólogo, notas y vocabulario de Dámaso Alonso*. Buenos Aires, Editorial Losada [1942] 588 p. facsim., plates. [Antologías de la poesía española, 1] PQ6179.A4 1942

La poesía de San Juan de la Cruz (desde esta ladera). Con las poesías completas de San Juan de la Cruz y una selección de sus comentarios en prosa, por Eulalia Galvarriato de Alonso. [Madrid, M. Aguilar, 1946] 584 p. ports. (Colección Crisol, no. 171)  
PQ6400.J8Z54 1946

Vicente, Gil. Poesías de Gil Vicente, por Dámaso Alonso. [México] Editorial Séneca [1940] 85 p. (Arbol) PQ6498.V2A17 1940

### Translations

Hijos de la ira. Children of wrath. A bilingual ed. Translation by Elías L. Rivers. Baltimore, Johns Hopkins Press [1971, c1970] xiii, 169 p.  
PQ6601.L53H5 1971



# Sophia Andresen, 1919-

*Portugal. Poems in Portuguese recorded at the Emissora Nacional, Lisbon, July 14, 1950. Time: 5 Minutes. LWO 5377.*

## Material recorded

From the author's typescript

Cidade, rumor e vaivem . . .

. . . Num navio de altos mastos . . .

Hoje, noite de abril e sem lua . . .

From *Dia do mar*

Navio naufragado

From *Coral*

Rosto nu

Inventei a dança

## Biography

Sophia de Mello Breyner Andresen was born in Pôrto on November 16, 1919, and educated at the Universidade de Lisboa. A descendant of an aristocratic family, she is married to a lawyer who is also a writer and is the mother of five children. In addition to having published several volumes of poetry and individual verse compositions in diverse reviews and journals, she writes collections of stories for children. She lives in Lisbon.

## Commentary on her work

Sophia de Mello Breyner Andresen is one of the greatest living poets writing in the Portuguese language. The garden of her childhood and the beaches she roamed alone as a young girl provide the "inscape" (a term created by Gerard Manley Hopkins and well applied here) of a splendid poetry which has evolved, collection after collection, toward an ever nobler diction — one that is dazzling and restrained at the same time. Her love of life, conveyed through marine symbols and series of metaphors, parallels a strongly felt, tragic sense of "Erlebnis." Although her fluency with words, simplicity of expression, and conciseness of imagery might seem reflective of a serene temperament, an indomitable, intensely feminine energy pervades her poetry. Underlying her passionate humanism is an idealized, visionary paganism, acquired from the classical studies she once undertook.

Usually connected by critics with the Cadernos de Poesia group (including José Blanc de Portugal, Rui Cinatti, Tomaz Kim, Eugenio de Andrade, and Jorge de Sena), who in the 1940's revived the avant-garde movement of the 1910's and 1920's, Sophia de Mello Breyner has achieved a very personal blending of the best in traditional Portuguese literary symbolism with an avant-garde inner vision and freedom of expression. Always faithful to her own poetic tradition, she is responsive to new developments and continues to offer to Portuguese literature some of its best poems. Her published volumes of poetry are *Poesia* (1944), *Dia do mar* (1947), *Coral* (1950), *No tempo dividido* (1954), *Mar novo* (1958), *O Cristo cigano* (1961), *Livro sexto* (1962), and *Geografia* (1967). She has also won fame as a translator of the works of Dante and Shakespeare and as the author of fables and tales of fantasy for both children and adults. [Jorge de Sena]

### Selective bibliography

- Contos exemplares. Lisboa, Livraria Moraes Editora, 1962. 156 p.  
(Círculo de prosa, 2) PQ9261.A6893C58
- Coral. Porto, Livraria Simões Lopes, 1950. 102 p. PQ9261.A6893C6
- Dia do mar; poemas. Lisboa, Edições Atica, 1947. 93 p. Coleção  
"Poesia") PQ9261.A6893D5
- Livro sexto. Lisboa, Moraes, 1962. 77 p. port. (Círculo de poesia,  
17) PQ9261.A6893L5
- No tempo dividido. Lisboa [Guimarães Editores, 1954] 69 p. (Coleção  
Poesia e verdade) PQ9261.A6893N6

# Luis Felipe Angell de Lama, 1928-

*Peru. Prose in Spanish recorded at the United States Information Service, Lima, September 16, 1958. Approximate time: 32 minutes. LWO 3776*

## Material recorded

Hacia una filosofía universal del gato

## Biography

Luis Felipe Angell de Lama was born in 1928 in Paita. He is a graduate of the Universidad Nacional de San Marcos and has served for many years with the Peruvian diplomatic corps at the United Nations and at embassies in Bolivia, Mexico, and Portugal.

## Commentary on his work

During the mid-1950's, Luis Felipe Angell de Lama revealed himself, in columns published by a leading Peruvian newspaper, to be a most singular type of humorist. His jovial pen name "Sofocleto," soon became a household word among those who enjoyed light humor as well as those who preferred a more caustic wit. Rather than satirizing political topics of the day, he directed his humor to art, literature, folk wisdom, and religious customs. His epigrams, anecdotes, articles, and sonnets vary from the whimsical and prankish to the ironic. One of his celebrated essays, *Hacia una filosofía universal del gato* (1957), is a comical manifesto on woman's gradual domination of man, despite men's delusions of mastery. Collections of Sofocleto's columns were published in book form between 1957 and 1960 under the following titles: *Sofocleto en dos columnas* (articles), *Sofocleto al pie de la letra* (biographies, apochryphal letters, and verse), *Sofonetos* (50 sonnets), and *Sinlogismos* (802 epigrams). When writing prose fiction, Sofocleto abandons his wit and humor for a somber realism that he considers appropriate for depicting the subhuman living conditions of the slums of the proud city of Lima. In *La tierra prometida* (1958) Angell de Lama renounces his jovial pen name, turns off his fancy, puts an end to the circus, and proceeds with austere self-control to marshal documentary evidence refuting the notion that Lima is "the promised land." In 1958 this novel won the authoritative annual fiction prize established by publisher Juan Mehía Baca and the P. L. Villanueva printing press.

### Selective bibliography

- Hacia una filosofía universal del gato, por Luis Felipe Angell de Lama  
(Sofocleto). [Lima] J. Mejía Baca [1957] 32 p. PQ8497.A63H3
- Sinlogismos. [Lima, Ediciones Myself, 1960] 126 p. PQ8497.A63S5
- Sofocleto al pie de la letra. [Lima] Ediciones Myself [1960] 124 p.  
illus. PQ8497.A63S6
- Sofocleto en dos columnas. [Lima] Ediciones Myself [1960] 124 p.  
PQ8497.A63S62
- Sofonetos [por] Sofocleto. [Lima, Talleres de Industrial Gráfica, 1960]  
121 p. PQ8497.A63A63
- La tierra prometida. [Lima] J. Mejía Baca, 1958. 165 p. (Ediciones  
populares, 2. serie) PQ8497A63T5

# Clementina Arderiu, 1893-

*Spain. Poems in Catalan recorded at the Sociedad Española de Radiodifusión, Barcelona, 1951. Time: 8 minutes. LWO 2312.*

## Material recorded

From *Cant i paraules*

Quatre  
Al bosc de la meva son  
Alegria  
Presència de la mort  
De la por  
La gran jugada  
Via Àpia

From *Sempre i ara*

De la malenconia  
Ventada  
El poema feliç  
Sempre i ara  
Cançó del risc

## Biography

Clementina Arderiu was born in Barcelona on July 6, 1893. After completing her secondary schooling she studied the piano and musical theory at the Escola Municipal de Música in her native city. In 1916 she married Carles Riba. They traveled widely together, enjoying extended stays in Italy, France, Germany, England, and Greece. In 1938 she won the Folguera Prize for her book, *Poemes, cant i paraules*. Since her husband's death in 1959, she has resided in Barcelona.

## Commentary on her work

Directness, simplicity, elegance are the words that come most readily to the reader's mind when encountering Clementina Arderiu's poetry. Her vocabulary is more commonplace and restricted than that of the poet Carles Riba, but she makes up for it by her sincerity, poetic instinct, love of balance and common sense, and feeling for the right word, the right nuance. Her poems are not difficult; on the contrary, they seem to be very simple — deceptively so, since her great artistic gifts are often carefully concealed, deliberately underplayed. Her goal

was to turn into great poetry the humble everyday experiences of a normal life. She succeeded fully in attaining her goal. [Manuel Durán]

### **Selective bibliography**

Antologia poética, texto bilingüe. Versión castellana y prólogo de José Corredor Matheos. Madrid, Ediciones Rialp, 1961. 119 p. (Adonais, 194-195) Catalan and Spanish on opposite pages.

PC3941.A727A8

Poesies completes: Cançons i elegies; L'alta llibertat; Cant i paraules; Sempre i ara. Pròleg de Salvador Espriu. Barcelona, Editorial Selecta [1952] 245 p. (Biblioteca selecta, 116) 4PC Cat. 141



# Rafael Arévalo Martínez, 1884-

*Guatemala. Poems in Spanish recorded at the United States Information Service, Guatemala City, September 22, 1960. Time: 45 minutes. LWO 3648*

## Material recorded

From *Poemas, 1909-1959*

Sensación de un olor  
Retrato de mujer  
Ropa limpia  
Llama  
Caída  
Madrigal para Ana Durán  
A los pocos meses

From *Por un caminito así*

Van como no viendo  
Hogar

From *Poemas, 1909-1959*

Balada del amor maduro  
La señora de los canastos  
Díptico  
I -Iba, segura de sí misma  
Las imposibles  
La baldosa sin vida  
Mi amigo vino a tomar el té  
Colegiales  
Floristas

From *Por un caminito así*

Mamas azules de la tierra

From *Poemas, 1909-1959*

Primavera  
Epístola a Manuel Machado  
Sueño de ventura  
Fin  
Habla el salvaje

From *Por un caminito así*

Vida

From *Poemas, 1909-1959*

Yo, el segundo Tomás

Fuente escondida  
Quién ha tocado mi ilusión?

From *Por un caminito así*  
El secreto

From *Poemas, 1909-1959*  
Letania

From *Por un caminito así*  
Te suplicamos, oh Señor  
Bananera

From *Ya*  
Soñé que era un papelete gigantesco

### Biography

Arévalo Martínez was born July 25, 1884, in Guatemala City and was educated at the Colegio de Infantes. Between 1903 and 1920 he held various banking, teaching, and editorial jobs and for awhile lived and wrote in New York. In 1927 he was appointed director of the Biblioteca Nacional of Guatemala. In 1945 he retired from this position to become Guatemalan representative at the Pan American Union, with the rank of ambassador. He has been decorated several times by his own as well as foreign governments. He is a member of the Ateneo de Guatemala, the Academia Guatemala, the Academia Guatemalteca de la Lengua, and the Real Academia Española. In 1959 the Universidad de San Carlos published his *Obras selectas, prosa y verso* in his honor.

### Commentary on his work

Arévalo Martínez is a poet in the great tradition of modernism and a narrator whose stories antedate much of the now fashionable literature of the absurd. His poetry is profoundly personal, with touches of humor which prevent his compassion from seeming sentimental. Some of his most successful compositions in verse reflect folkways more forcefully than do his works of prose fiction. His novels and short stories are utopian fantasies, rich in humor and satire. The stream-of-consciousness technique is often employed by Arévalo Martínez. The most original and celebrated of his stories, *El hombre que parecía un caballo*, dates back to 1915 and deals with a man who looked like a horse. It is indeed a minor classic which has become required reading. Arévalo Martínez has occupied a distinguished place in Guatemalan letters for over half a century.

### Selective bibliography

Obras escogidas; prosa y poesía; 50 años de vida literaria. Guatemala, Editorial Universitaria, 1959. 525 p. (Universidad de San Carlos

de Guatemala. Editorial Universitaria. [Publicaciones] 30)  
PQ7499.A7A6 1959a  
Poemas, 1909-1959. [Guatemala, 1958] 75 p. PQ7499.A7A17 1958  
Poemas. Guatemala, Centro Editorial "José de Pineda Ibarra," 1965.  
223 p. port. (Colección Contemporáneos, 79) PQ7499.A7P57  
Por un caminito así. Guatemala, Unión Tip., 1947. 152 p.  
PQ7499.A7P6

## Augusto Arias, 1903-

*Ecuador. Prose and poems in Spanish recorded at the Casa de la Cultura Ecuatoriana, Quito, April 27 and 29, 1961. Time: 30 minutes. LWO 3694.*

### Material recorded

From *Poesía*

Hilanderas

La niña del alba

Velada

El canto de mi madre

Museo

Rima andaluza

From *Mariana de Jesús*

Vida de Mariana de Jesús

From *El cristal indígena*

"Una sola luz de fraternidades ciertas . . ."

From *España eterna*

Sevilla

El nuevo Fausto

From *Poesía*

Juan Silveti

Rostro del tiempo

Clemencia

Música submarina

Memorias

### Biography

Augusto Arias Robalino was born in Quito on March 15, 1903. In 1927, after graduating from the Colegio Nacional Mejía, he joined the editorial staff of *El Comercio* which for over 20 years published a column of literary criticism which he wrote under the pseudonym "Gracián." During the thirties and forties he taught literature at the Colegio Nacional Mejía, the Universidad Central, where he was appointed dean of the faculty of philosophy and letters, and at the Colegio Militar. In 1944, in collaboration with Antonio Montalvo, he compiled the first general anthology of Ecuadorian poetry. As one of the editors of the Comisión Cultural Ecuatoriana, Arias promoted the growth of what is today the Casa de la Cultura Ecuatoriana.

The recipient of numerous awards, he is a member of the Academia Nacional de la Historia, the Grupo América (originally founded by him), and the Grupo Ambato.

### **Commentary on his work**

In the early 1920's Augusto Arias emerged in his native Quito as a poet of delicate artistry and a master in the finest traditions of the Spanish language. He did not imitate the classics, nor did he strive to rejuvenate a moribund modernism or experiment with post-World War isms. Arias has to his credit some of the finest poems produced by his generation, a generation which includes Carrera Andrade and Escudero. He is also noted for his biographies of three major figures in the history of the nation: Mariana de Jesús, Francisco Eugenio Espejo, and Luis A. Martínez.

### **Selective bibliography**

- El cristal indígena. Quito, Editorial America, 1934. 209 p. port.  
PQ8219.A65C7
- España eterna. Madrid, A. Aguado [1955] 244 p. (Colección Más allá,  
128) DP43.A7
- Mariana de Jesús. Quito, Tall. Gráf. de El Comercio, 1929. 106 p.  
BX4705.P376A7
- Obras selectas. Quito, Editorial casa de la Cultura Ecuatoriana, 1962.  
950 p. PQ8219.A65A6 1962
- Poesía. Quito, Casa de la Cultura Ecuatoriana, 1957. 119 p.  
PQ8219.A65P64

## Homero Aridjis, 1940-

Mexico. Poems in Spanish recorded at the Library of Congress, Washington, D.C., February 23, 1966. Time: 42 minutes. LWO 4779.

### Material recorded

From *Mirándola dormir*

La rameras te conocen  
Te golpeo; tomo tus cabellos  
Y Berenice dijo

From *Antes del reino*

Y todas las cosas que a mi amor contemplaban  
Es tu nombre y es también octubre  
Vuelve una vez más a ver  
Todo fruto en el alba  
Mi mujer en primavera  
Dije si la luz fuera compacta como mi mano  
Cuando la sombra duerme su cuerpo se ilumina  
Donde crece la flor  
Cae la lluvia sobre junio  
Así he reencontrado imágenes perdidas  
La más joven de las tres mujeres me sonríe  
Polvo de ti en el suelo ensimismado  
A veces uno toca un cuerpo y lo despierta  
Donde el ensoñado y soñado  
No eres mi prisionera  
Cuidado con el furor del día  
Pasan los días y una luciérnaga se abre  
Ella  
Epitafio para un poeta  
(Part I.) Antes de que las nieblas descendieran a tu cuerpo  
(Part II.) Todos se van por el amanecer  
(Part III.) Llegarás al puente

### Biography

Born April 6, 1940, in Contepec, Michoacán, Homero Aridjis completed his secondary education in Morelia and enrolled in a journalism course at the Escuela Carlos Septién García in Mexico City. His verse compositions were first presented in the literary journals *Cuadernos del viento* and *Pájaro cascabel*. Later Aridjis founded the review *Correspondencias* and was editor in chief of *Diálogos*. In 1959-60 he held



a fellowship from the Centro Mexicano de Escritores. Having won recognition as a poet both in Mexico and abroad, he was chosen to represent his country at the 1966 P.E.N. Club Congress held in New York City and at a symposium organized by Harvard University. The recipient of a Guggenheim Fellowship in 1967, Aridjis has lived in Paris and is now residing in New York City.

### Commentary on his work

Hómero Aridjis, at the age of 20, was highly praised by established Mexican critics and, what seems more significant, by a host of young poets after the publication of *Los ojos desdoblados* (1960). His verse was not yet free from its avant-garde models, but his language showed self-discipline, and eroticism emerged as a life force, not as romantic love. Such virtuosity and temperament became spontaneous and matured in such subsequent works as *Antes del reino* (1963) and *Mirándola dormir* (1964). The latter, a prose poem, won for him the prestigious Xavier Villaurrutia Prize. A book of stories, *La tumba de Filidor* (1961), published early in his career, revealed qualities of structure and style even more distinctive than those shown in his excellent poetry.

### Selective bibliography

- Antes del reino; [poema. México] Era [1963] 62 p. (Alacena)  
PQ7297.A8365A8
- Los ojos desdoblados. México, Ediciones "La Palabra," 1960. 72 p.  
PQ7297.A8365O4
- Mirándola dormir. México, J. Mortiz [1964] 67 p.
- Perséfone. México, J. Mortiz [1967] 259 p. (Serie del volador)  
PQ7297.A8365P4

# Arturo Arnáiz y Freg, 1915-

Mexico. Prose recorded in Spanish in Mexico City, October 21 and 26, 1960.  
Approximate time: 43 minutes. LWO 3616.

## Material recorded

From "Panorama de México

Una vista panorámica de la historia de México

## Biography

Arnáiz y Freg was born in Mexico City in 1915 and graduated from the Universidad Nacional de México, where he is now a well-known and beloved professor of history. He has also taught at the University of Texas at Austin. He is a frequent contributor to international conferences and round tables.

## Commentary on his work

Arnáiz y Freg specializes in essays dealing with Mexican history and such figures as Lucas Alamán, José María Luis Mora, and Justo Sierra, as well as several 19th-century Mexican scientists. His essays are marked by a precise and lively style. He has written *La intervención francesa y el Imperio de Maximiliano cien años después, 1862-1962* (1965), *Madero y Pino Suárez* (1963), and several essays. Arnáiz y Freg read "Panorama de México" at a meeting of the General Assembly of UNESCO, in Mexico City, November 7, 1947. [Georgette M. Dorn]

## Selective bibliography

*La intervención francesa y el Imperio de Maximiliano cien años después, 1862-1962. Estudiado cien años después por historiadores mexicanos y franceses.* Ed. preparada por Arturo Arnáiz y Freg y Claude Bataillon. Mexico, Asociación Mexicana de Historiadores, Instituto Francés de America Latina, 1965. 217 p. plates, port. F1233.A73

Mexico. *Secretaría de Educación Pública.* Mexico y la cultura [por] Arturo Arnáiz y Freg [et al.] Mexico, 1961. 1212 p. F1210.A55 1961

Panorama de México. In Martínez, José Luis, ed. *El ensayo mexicano.* v. 2. [Mexico] Fondo de Cultura Económica [1958] (Letras mexicanas) p. 369-409. PQ7213.M3 t.2

### Translated works

Panorama of Mexico. *In* Martinez, José Luis, *ed.* The Mexican essay.  
Translated by H.W. Hilborn. [Toronto] University of Toronto  
Press [1965] p. 492-509 PQ7213.M3.3

# Juan José Arreola, 1918-

*Mexico. Prose and poems in Spanish recorded at the Universidad Nacional Autónoma de México, Mexico City, October 14, 1960. Time: 32' minutes. LWO 3617.*

## Material recorded

From *Confabulario*

El guardaguñas

Prosodia

Topos

Insectiada

Teoría de Dulcinea

El sapo

Libertad

Gravitación

El diamante

La caverna

## Biography

Arreola was born in Ciudad Guzmán on September 18, 1918. He began writing as a boy and at 19 settled in Mexico City where he worked in theatrical productions and wrote poetry and one-act plays. Financial difficulties obliged him to return home in 1940, and while a high school teacher there, he wrote his first short stories, several of which were printed in local journals. In 1945 a grant awarded by the French Institute of Latin America enabled him to study recitation and acting with the Comédie Française in Paris. Upon his return, El Colegio de México provided him with a fellowship to study philosophy. In 1953 Arreola won the Jalisco Prize for literature and 10 years later, the Xavier Villaurrutia Prize. During the 1950's he worked intensively in theatrical production, winning the National Theater Prize in 1955. In 1961 he became publications coordinator for the Presidencia de la República.

## Commentary on his work

The tradition of humor originating with Fernández de Lizardi's early 19th-century picaresque novel, *El periquillo sarniento*, was revived in Mexico after the close of the celebrated cycle of novels and short stories of the 1910 Revolution. Juan José Arreola is one of the most

gifted and inventive writers within that traditional vein. *Varia invención* (1949), his earliest effort in this direction, was followed in 1952 by *Confabulario*, which spiraled him to heights of success at home. In 1955 a new edition of *Confabulario*, including his first brief collection of "inventions," circulated abroad and gave him an international reputation as a new voice, and in 1962 *Confabulario total* was published.

Arreola's fantastic tales with their irreducible plots, intellectual games, and happenings — impudent, paradoxical, and misanthropic — are adorned by imagery and strengthened by a basically laconic expression. One of his most quoted stories, "El guardagujas" (The Switchman), mingles reality and fantasy in a display of absurdity intended as an exposé of the sorry conditions of the national railway service. In a fresh, new work, *La feria*, published in 1963, Arreola presented a multiplicity of pieces calculated to be an organic whole. It may be described as a remembrance of his childhood and adolescence in the state of Jalisco. In it he stresses with deft touches a down-to-earth regionalism, absent in his previous works. This approach adds a new dimension to his distinguished contribution to current Spanish American fiction.

### Selective bibliography

- Confabulario. [Mexico] Fondo de Cultura Económica [1952] 100 p.  
(Letras mexicanas, 2) PQ7297.A853C6
- Confabulario y Varia invención, 1951-1955. [2. ed., conjunta. México]  
Fondo de Cultura Económica [1955] 258 p. (Letras mexicanas,  
2) PQ7297.A853C6 1955
- Confabulario total, 1941-1961. [3. ed. México] Fondo de Cultura  
Económica [1962, c1961] 282 p. (Letras mexicanas)  
PQ7297.A853C6 1962

### Translated works

- Confabulario and other inventions. Translated by George D. Schade.  
Illustrated by Kelly Fearing. Austin, University of Texas Press [1964]  
xviii, 245 p. illus. (The Texas Pan American series)  
PQ7297.A853C63 1964
- Flakoll, Darwin J., and Claribel Alegría, eds. and trs. New voices of  
Hispanic America, an anthology. Edited, translated, and with  
an introduction by Darwin J. Flakoll and Claribel Alegría. Boston,  
Beacon Press [1962] 226 p. PQ7087.E5R55

# Miguel Angel Asturias, 1899-

*Guatemala. Poems recorded in Spanish at the Radio Municipal, Buenos Aires, November 26, 1958. Time: 31 minutes. LWO 3689.*

## Material recorded

From *Poesía, sien de alondra*

Nombre custodio

Tecúm-Unián

Guatemala

Alto es el sur

From *Obras escogidas*

Sonetos (Teseo; Ulises)

Padres muertos

From *Poesía, sien de alondra*

Rut

## Biography

Asturias was born October 19, 1899, in Guatemala City. He studied at the Instituto Nacional and following his father's profession, graduated in 1923 with a law degree from the Universidad de San Carlos. While a student, Asturias joined the movement to depose President Estrada Cabrera, cofounded the Guatemalan Popular Union Party, published his first stories, wrote some items for the daily press, and won the University's highest award for his thesis, "El problema social del indio." He then lived in London for two years and moved to Paris, where he studied anthropology and Mayan history, assisted with the translation into Spanish of the *Popul-Vuh* and the *Anales de los Yahil*, and edited the literary review *Ensayo*. In 1933 he returned to Guatemala with a manuscript of his novel *El señor presidente* but refrained from having it published because of the political situation. Until 1945, when he departed for Mexico, Asturias published poetry exclusively and curtailed his political activities. In 1947 he traveled to Peru, Chile, and Argentina where he remained as a diplomatic official until 1953. When the government of President Arbenz fell in 1954, Asturias left his post as ambassador to El Salvador and went into exile in Paris. Except for a short stay in Buenos Aires as correspondent for the Venezuelan newspaper *El Nacional*, he has continued to live in Paris where he is the Guatemalan ambassador to France.





### **Commentary on his work**

Miguel Ángel Asturias is one of the four Spanish American writers best known in Europe through translations and international prizes, the other three being Gabriela Mistral, Pablo Neruda, and Jorge Luis Borges. Asturias' reputation as a major novelist is based on half a

dozen solidly structured works alternating realism and lyricism, human misery and social conflict, denunciation and message. His creative power endows his fiction with artistic values that make it enduring. *El señor presidente* (1946) is the story of a dictator-ridden Hispanic American country; *Hombres de maíz* (1949) depicts the struggle between Indians and Creoles; the novels of a trilogy, *Viento fuerte*, *El papa verde*, and *Los ojos de los enterrados*, published between 1950 and 1955, have as their central theme the banana industry in the Caribbean area and its human and political ramifications. Asturias has published a relatively small body of poetry that appears to be his own critical selection from his life-long avocation. A great variety of moods or themes are represented in a few volumes — the bucolic, the heroic, the social, the Horatian, and the vernacular. He was awarded the Nobel Prize in literature in 1967.

Asturias read only poetry selections for the Archive of Hispanic Literature on Tape. Through the good offices of Prof. T. Steven Tegu, Rhode Island College, the Library of Congress was able to acquire his six-hour interview with Asturias in which the latter expounds on his work and on Latin American literature in general.

### Selective bibliography

- Hombres de maíz*. Buenos Aires, Editorial Losada [1949] 285 p.  
PQ7499.A75H6
- Obras escogidas. Prólogo de José María Souvirón. v. 1 + [2. ed. Madrid] Aguilar, 1964+ port.  
PQ7499.A75A6 1964a
- Poesía, sien de alondra. Con prefacio de Alfonso Reyes. Buenos Aires, Argos, 1949. 253 p.  
PQ7499.A75P6
- El señor presidente*, novela. México, Editorial Costa-Amic, 1946. 309 p.  
PQ7499.A75S4

### Translated works

- The cyclone: a novel*; translated by Darwin Flakoll and Claribel Alegria. London, Owen, 1967. 238 p.  
PZ4.A843 Cy
- Mulata*. Translated from the Spanish by Gregory Rabassa. New York, Delacorte Press [1967] 307 p.  
PZ4.A843 Mu2
- The mulatta and Mr. Fly; a novel*; Translated by Gregory Rabassa. London, Owen, 1967. 304 p.  
PZ4.A843 Mu4
- El señor Presidente*. Translated from the Spanish by Frances Partridge. New York, Atheneum, 1964 [c1963] 286 p.  
PZ4A843 Sc 2
- Fitts, Dudley, ed. and tr. Anthology of contemporary Latin-American poetry. Norfolk, Conn., New Directions [1942] 667 p.  
PQ7084.F5

## Walmir Ayala, 1933-

*Brazil. Poems in Portuguese recorded at the Library of Congress, Washington, D.C., May 6, 1971. Approximate time: 1 hour. LWO 6474*

### Material recorded

From *Antologia poética*

Poema de Natal

Um dia

Noite no Restaurante Tokio

Festa de San Pedro

De amor

Inveja

Saudade

Vinde ao meu jardim

A casa

Peru de Natal

Minha mãe não sei quem foi

Coroado de amor anadava

Pomar aberto

Mandrágora

Arte Poética

Que animal é o homen?

Comício

Noturno VI

A morte de cão

Horóscopo

Prenúncio

Não quero transpassar

Rua de Ipanema

Quem me dera uma ilha de naufragio

Poema circunstancial

Panorama Palace Hotel

A minha morte são as coisas

Poema a um gato

A meu pai

Hoje me dói a vida como um cravo

Até o fim

O morto na calçada

O mágico

O poeta mais velho do mundo

Isto é tudo

Diálogo  
 Retrato  
 Viola d'amore  
 Destêrro  
 Poemas de amore e morte  
 O lampião de querosene

### Biography

Walmir Félix Solano Ayala was born at Pôrto Alegre, Rio Grande do Sul, in 1933. He studied philosophy at the Universidade Católica do Rio Grande do Sul and wrote art criticism for the *Correio do povo* until 1956 when he moved to Rio de Janeiro. Ayala is a poet, a literary and art critic for the *Jornal do Brasil* and *Jornal do comércio* of Rio de Janeiro, a writer of children's books, a novelist, and a playwright. He is deeply involved in promoting cultural exchange between Brazil and the other countries of the Americas and has represented Brazil in Paraguay, Chile, and the United States. Ayala has been awarded many literary prizes, including the Premio Monteiro Lobato in 1961 for *Ô canário e o manequim*, a charming children's book, and the 1º Premio Concurso de Peças Infantis da Prefeitura do Distrito Federal in 1958 for *Peripecias na lua* (1959). Ayala is also interested in painting and sculpture, as evidenced by his able art criticism.

### Commentary on his work

Ayala's first love is poetry, and that is what he recorded for the Archive. His style is brisk and modern. He depicts life in Brazil through symbolism and poetic vision. His first book of poems, *Face dispersa* (1955), was followed by at least one or more work every year, be it a play, a novel, poems, or a children's book. His plays, which are poetic dramas, include *Quatro peças em um ato* (1961); *A salamanka do jarau* (1960), and *Nosso filho vai ser mãe* (1965). Ayala has also compiled several anthologies of Brazilian poetry and is at present literary adviser of the Instituto Nacional de Libro. He is one of the most important figures in contemporary Brazilian literature. [Georgette M. Dorn]

### Selective bibliography

- Um animal de Deus; romance [Rio de Janeiro] Lidador [1967] 181 p. (Coleção Imago) PQ9697.A88A75
- Antologia dos poetas brasileiros, fase colonial; o Barroco, os árcades. Rio de Janeiro [Tecnoprint Gráfica, 1967] 206 p. port. (Antologias poéticas) PQ9656.A9  
 Edited by Walmir Ayala.
- Antologia poética. [Rio de Janeiro] Editora Leitura [1965] 154 p. PQ9697.A88A8

- A beira do corpa; (romance). Rio de Janeiro, Editôra Letras e Artes, 1964. 125 p. PQ9697.A88A63
- O canário e o manequim. Capa de Julye van Rogger; ilustração de Marcelo Monteiro. Rio de Janeiro, J. Ozon, 1961. 78 p. illus. Short stories. PQ9697.A88C3
- Diário I; difícil é o reino. Rio de Janeiro, Edições GRD, 1962. 137 p. PQ9697.A88Z5
- Nosso filho vai ser mãe. Quem matou Caim? [Rio de Janeiro] Editôra Letras e Artes, 1965. 156 p. PQ9697.A88N6
- Poetas novos de Brasil. Edição organizada por Wilmir Ayala. Rio de Janeiro, Instituto Nacional do Livro, 1969. 248 p. (Coleção cultura brasileira. Literatura/antologias, 1) PQ9658.A92
- O visível amor; diario II. [Rio de Janeiro] J. Alvaro, 1963. 118 p. (Coleção Lúcio Cardoso, 1) PQ9697.A88Z512

## José Agustín Balseiro, 1900-

*Puerto Rico. Poems in Spanish, recorded at the Library of Congress, Washington, D.C., June 10, 1960, and November 13, 1964. Time: 1 hour, 30 minutes. LWO 4462; LWO 4377.*

### Material recorded

From *La pureza cautiva*

Apunte autobiográfico

Como una llama

Ausente

A orilla, a orilla del mar

From *Saudades de Puerto Rico*

Amor de Puerto Rico

Mi luna de Puerto Rico

Ve voy a Ponce

Barranquitas

Ha muerto Muñoz Rivera

Rio Grande de Loiza

Amor sin término

Canción de cuna

Saudades de Puerto Rico

From *Vísperas de sombra y otros poemas*

Vísperas de sombra

Rosa de paz

¿Cómo será el partir?

Más allá de la sombra

Niños de ciudad grande

Crimen del tiempo nuestro

Muerte e inmortalidad de Federico

Elegía a la muerte de Alfonso Reyes

Como una llama (rereading)

Elegía a la muerte de Alfonso Reyes (rereading)

Ausente (rereading)

From *La pureza cautiva*

Puerto Rico

Evocación

Lazarillo de amor

El rojo y blanco

Millonario



### Biography

Balseiro was born in Barceloneta, Puerto Rico, on August 23, 1900. He attended secondary schools in the United States but returned to his native island to study law at the Universidad de Puerto Rico in San Juan. After his graduation in 1921 he resided in Madrid for several years, where he became active in literary circles. During the 1930's he taught Spanish literature at the University of Illinois, the University of Puerto Rico, and Northwestern University. Since 1947 Balseiro has been a professor at the University of Miami, spending summers teaching courses at Duke University and the University of Mexico. Balseiro holds several honorary degrees and is a member of the Real Academia Española and the Instituto Sarmiento of Argentina. He was formerly on the U.S. Consultative Commission for UNESCO and was president of the International Institute of Ibero-American Literature. He lives in Miami, Florida.

### Commentary

Poet, novelist, and essayist, José Agustín Balseiro has long occupied an exceptional place in Hispanic letters. His first book, a collection of poems, was published in Madrid in 1924 under the flattering sponsorship of two famous poets, Eduardo Marquina and Francisco Villaespesa. It was followed by a three-volume collection of essays, *El vigía*, which was awarded a Spanish Academy prize and was praised by Miguel de Unamuno and Gregorio Marañón. In the following decades he added prose fiction to his literary output. His books were issued in Spain, Cuba, Mexico, and the United States. In the 1950's and 1960's he published, among other titles, two important books of verse, *Saudades de Puerto Rico* and *Vísperas de sombra*, and two volumes of essays, *Expresión de Hispanoamérica*. The first book of verse is an anthology of nostalgic songs inspired by memories of his native island and his faith in her future; the second includes poems of philosophical anguish, resignation, and ultimate confidence in God. The essays are an important contribution to the interpretation of Hispanic American thought, literature, and arts.

### Selective bibliography

Elegía a la muerte de Alfonso Reyes. Cuadernos americanos, v. 114, enero/feb. 1961: 221-222. AP63.C669, v. 114

Expresión de Hispanoamérica. Prólogo de Francisco Monterde. San Juan de P.R., Instituto de Cultura Puertorriqueña [1960-63] 2 v. FL408.3.B3

Saudades de Puerto Rico. Prólogo de Manuel García Blanco. La pureza

cautiva. Prólogo de Alfonso Reyes. Madrid, Aguilar, 1957. 254 p. (Colección literaria; novelistas, dramaturgos, ensayistas, poetas) PQ7439.B3S3

Visperas de sombra, y otros poemas. [Mexico] Ediciones De Andre [1959] 78 p. (Los Presentes, 75) PQ7439.B3V5

# Enrique Banchs, 1888-

*Argentina. Poems in Spanish recorded at the United States Information Service, Buenos Aires, October 24, 1958. Time: 28 minutes. LWO 2790*

## Material recorded

From the author's typescript

Veterrima laurus

Estela

From *Cantos del anochecer*

La alondra

Blanda tranquilidad sé que

me matas . . .

Yo te creía gota de rocío . . .

Domus vitae

Arcana luz

Los bienes

Doblan a muerto

La adolescente

La ofrenda

Las rosas

La soledad

From the author's typescript

Coplas

From *El cascabel del halcón*

Romance de morería

Trova de Margarita de Navarra

From *La urna*

Por la bella sonrisa de alegría . . .

Nunca como esta noche de verano . . .

Sé de fuente mansa y silenciosa . . .

From the author's typescript

Tornasolando el flanco

From *La urna*

La firme juventud del verso mío . . .

## Biography

Enrique Banchs was born in Buenos Aires, February 8, 1888. At

the age on 19 he published *Las barcas*, his first collection of poems. In rapid succession appeared *El libro de los elogios* (1908), *El cascabel del halcón* (1909), and *La urna* (1911). After *La urna*, Banchs did not publish another book of poetry for 55 years, although individual poems sometimes made rare appearances in the magazines *Atlántida*, *Caras y caretas*, and *Nosotros* and in the newspapers *La Nación* and *La Prensa*. In spite of his reluctance to continue publishing, the Sociedad Argentina de Escritores (SADE) elected him president for the 1938-40 term and in 1954 awarded him the Gran Premio de Honor. In 1941 he was elected to the Academia Argentina de Letras. He received the Severo Vaccaro Foundation Prize for 1957-58. Since 1956 he has been on the editorial staff of *La Prensa*.

### Commentary on his work

Upon publishing his first book of verse, *Las barcas* (1907), Enrique Banchs was proclaimed the most gifted Argentine poet of the younger generation by Leopoldo Lugones, the foremost poet and critic of his time. Three other works published subsequently in 1908, 1909, and 1911 confirmed this declaration. After these four books Banchs did not issue another one, to the surprise of an admiring audience of peers. His books soon became such rare items that they are unavailable even in large research libraries. However, because individual poems can be included in anthologies, as if the poems were in the public domain, fragments of his work kept circulating in collections printed in Argentina, Mexico, Uruguay, Chile, the United States, and Spain. In 1964 a 200-page book was published by the Argentine Ministry of Education, containing a thoughtful introduction by Leónidas de Vedia and a substantial anthology selected by Osvaldo Horacio Dondo. The anthology includes 30 poems by Banchs published between 1910 and 1955 in Argentine periodicals and newspapers. With the exception of one composition, "Oda a los Padres de la Patria," these "poesías no reunidas en libros" could easily be included in the four books of his earlier period. They intensify and clarify his earlier identification with the Provencal and Iberian poetic tradition and his love of the sonnet as a genre. The above-mentioned exception, "Oda a los Padres de la Patria," is a 519-line epic, probably inspired by the centennial of Argentine independence but decidedly unrelated to earlier meters and motifs. It has no relationship to the patriotic odes of Spain and Spanish America but resembles in spirit the civic poems of the Portuguese writer Guerra Junqueiro. It is unfortunate that Banchs' ode was not printed in book form before he decided to retire from the publishing marketplace.

### Selective bibliography

- Cantos del anochecer, 1908-1955. Selección y nota de David Martínez.  
 Litografías de Raúl Veroni. [Buenos Aires, 1966] 60 p. illus.  
 (La Cabellera; colección de poesía, II)
- PQ7797.B275A6 1966 Rare Bk. Coll.

# Manuel Bandeira, 1886-1968

*Brazil. Poems in Portuguese recorded at the United States Information Service, Rio de Janeiro, August 1953. Approximate time: 15 minutes. LWO 2175.*

## Material recorded

From *O ritmo dissoluto*  
Berimbau  
Noite morta

From *Belo, belo*  
Escusa  
Tema e voltas

From *Estrêla da manhã*  
Momento num café

From *Libertinagem*  
Von-me embora pra Pasárgada

From *Lira dos cinqüent' anos*  
Maçã  
Belo Belo  
A morte absoluta

From *Belo, belo*  
O rio

From *Libertinagem*  
Ocacto  
Pneumotórax

From *Opus 10*  
Consoada

From *Libertinagem*  
Profundamente

## Biography

Bandeira was born in Recife, April 19, 1886. He studied at schools in Recife and at the Colégio Pedro II in Rio de Janeiro before enrolling in an engineering-architecture course at the São Paulo Polytechnical School in 1903. In his second year there, Bandeira became gravely ill with tuberculosis and was compelled to abandon his formal studies. The following years were a constant struggle to regain his health;



a year was spent in Switzerland undergoing treatment. The requirement that he lead a physically undemanding existence meant economic hardship. Nevertheless, he wrote and published poetry, collaborated on several publications, and began to work on translations. In 1933 he became a secondary school inspector. The following year, 33 of Brazil's most eminent writers published *Homenagem a Manuel Bandeira* in celebration of his 50th birthday, and the Felipe d'Oliveira Society awarded him a prize for his work. In 1940 he was elected to the Brazilian Academy of Letters and in 1946 was awarded the Brazilian Institute for Cultural Extension's poetry prize. During the years following his first teaching position, Bandeira taught literature at the Colégio Pedro II and in 1948 was appointed professor of Hispanic American literature at the University of Brazil. Upon his retirement from the university, the National Congress made the unusual gesture, in recognition of his contributions to Brazilian literature, of awarding him a special pension. He died in Rio de Janeiro on October 14, 1968.

### Commentary on his work

Manuel Bandeira occupies a unique position in contemporary Brazilian poetry. His career closely parallels the evolution of Brazilian poetry from the twilight of parnassianism and symbolism, through the various phases of the modernist revolution and its aftermath, to the verbal and graphic experiments of the concretists. Though a pathbreaker for modernism, he was less a leader than an older companion and counselor of his own and succeeding generations in their endeavors to impart novelty to the poetic art in Brazil. Avoiding excess, he partook of each trend only to the extent that he found it valid and in consonance with the basic Portuguese lyric tradition; he was at the same time classic and modern. Thus, at the beginning of his career, while he rejected the erudite vocabulary and stilted constructions of the prevailing academic style, his reaction did not pass the bounds of standard colloquial usage. Popular expressions were adopted only when appropriate; Indian and African elements entered his poetry to add local color. He employed a great variety of rhythms and styles of expression. [Ralph E. Dimmick]

### Selective bibliography

- Andorinha, andorinha. Seleção e coordenação de textos por Carlos Drummond de Andrade. Rio de Janeiro, J. Olympio, 1966. 385 p. port. PQ9697.B27A8
- Poesia completa e prosa. Introdução geral pro Sérgio Buarque de Holanda e Manuel Bandeira. Poesia, notas preliminares de Franklin de Oliveria [et al.] 2. ed., comemorativa do 80° aniversário do poeta. Rio de Janeiro, J. Aguilar [1967] 814 p. illus., facsimis., music, ports. (Biblioteca luso-brasileira. Serie brasileira) PQ9697.B27 1967'



Poesia e prosa. Introdução geral por Sérgio Buarque de Holanda e Francisco de Assis Barbosa. Rio de Janeiro, J. Aguilar, 1958. 2 v. illus. PQ9697.B27 1958

Poesias: A cinza das horas. Carnaval. Ritmo dissoluto. Libertinagem. Estrêla da manhã. Lira dos cinqüent' anos. Belo belo. Opus 10. 6. ed. aumentada. Rio de Janeiro, J. Olympio [1954] 401 p. PQ9697.B27 1954

### Translated works

Brief history of Brazilian literature. Translation, introduction, and notes by Ralph Edward Dimmick. Washington, Pan American Union, 1958. 188 p. (Pensamiento de América) PQ9511.B3

"The text followed is for the most part that of the fourth edition [of the author's *Noções de história das literaturas*] . . . 1954, volume II, pp. 50-139, with additions and corrections supplied by the author."

Fitts, Dudley, *ed. and tr.* Anthology of contemporary Latin-American poetry. Norfolk. Conn., New Directions [1942] 667 PQ7084.F5

Nist, John A., *ed. and tr.* Modern Brazilian poetry. Translated and edited with help of Yolanda Leite. Bloomington, Indiana University Press, 1962. 175 p. PQ9699.E5N5

## Pedro Pablo Barnola, 1908-

*Venezuela. Prose in Spanish recorded at the United States Information Service, Caracas, June 6, 1961. Approximate time: 30 minutes. LWO 3730.*

### Material recorded

From *Eduardo Blanco, creador de la novela venezolana; estudio crítico de su novela "Zárate"*

Asunto, argumento y geografía (Selection from chapter 6)

From *Estudios críticos-literarios*

Rómulo Gallegos, su última y mejor novela (Excerpts from Chapter 8.)

### Biography

Pedro Pablo Barnola was born in Caracas in 1908. Following completion of his secondary studies, he traveled to Spain in 1925 to spend four years at the Colegio de Loyola. After training in philosophy and science in Burgos and in Belgium, he obtained a doctorate in 1932. For the next five years he studied theology, canon law, and holy writ at the University of Santa Clara, California, where he was ordained in 1938. Since then, Father Barnola has taught literature, history, and religious subjects. He directed the cultural magazine *Sic*, was rector of the Universidad Católica in Caracas for three years, assisted the committee which edited Baralt's *Obras completas*, and wrote a lengthy critical study to a volume in the *Obras completas* of Andrés Bello. Father Barnola became director of the Venezuelan Academia de la Lengua in 1967 and is a member of the Asociación de Escritores Venezolanos, the Sociedad Bolivariana de Venezuela, and the Spanish Real Academia.

### Commentary on his work

Pedro Pablo Barnola is a Venezuelan literary scholar who, after 15 years of humanistic and ecclesiastical studies in Spain, Belgium, and the United States, has been an editor of the Catholic periodical *Sic* of Caracas and participated in the activities of the Academia Venezolana de la Lengua, Sociedad Bolivariana, and Universidad Católica Andrés Bello. Under the title *Estudios crítico-literarios* (first series, 1945 and second series, 1953) he collected 43 of the essays which had been a noted feature of *Sic* for a 10-year period. These essays, concise and erudite, polemic at times on issues of morality and rhet-

oric, and always thought-provoking, project a balanced picture of Venezuelan fiction and poetry of the 19th and 20th centuries. *Eduardo Blanco, creador de la novela venezolana* (1954) is a well-documented and persuasive thesis maintaining that Eduardo Blanco's *Zárate* (1882) is the first authentically national novel from the viewpoint of criollismo, a type of realism suited to the New World by its emphasis on regional, colloquial, and social themes. Another significant contribution to the systematic study of Venezuelan literature is Father Barnola's 100-page introduction to Andrés Bello's rough drafts and revisions of unfinished poems, which were to constitute a vast cycle under the general title *América* or *Silvas americanas*. These documents and Barnola's introduction are part of the contents of the second volume of Bello's *Obras completas* (1962).

### Selective bibliography

- Eduardo Blanco, creador de la novela venezolana; estudio crítico de su novela "Zárate." Bogotá, 1954. 199 p. PQ8549.B49Z234
- Estudios crítico-literarios. Prólogo del doctor J. M. Núñez Ponte. Caracas, Impresores Unidos, 1945. 241 p. (Biblioteca "Cecilio Acosta" de escritores y asuntos venezolanos) PQ8533.B33

## Julio Barrenechea, 1910-

*Chile. Poems in Spanish recorded at the Instituto de Investigaciones Musicales, Universidad de Chile, Santiago de Chile, October 2, 1958. Approximate Time: 40 minutes. LWO 3763.*

### Material recorded

From *El mitín de las mariposas*

Casa o gaviota  
Lección sobre Maúd

From *Espejo de sueño*

Vida liviana  
Definición de sauvidad  
Esquina con flauta  
Columpios  
Surtidor  
Muchacha durmiendo

From *Rumor del mundo*

Camelia  
Ronda de Vírgenes muertas  
Es el tiempo

From *El libro del amor*

Un canto de mi ciudad  
Junto al olvido

From *Diario morir*

Estamos perdidos  
Tiempo gastado  
El divisado

From *Vida del poeta*

Cartagena cantada

### Biography

Barrenechea was born in Santiago de Chile, March 13, 1910. While a university student he published his first book, *El mitín de las mariposas* (1930) and became a political activist who, as president of the student federation, led a movement in 1931 to overthrow the Ibáñez government. The following year he was elected to the National Congress as deputy from Cautín; 10 years later he was elected congressional

deputy from Santiago. Barrenechea was subsequently ambassador to Colombia for seven years. In 1935 he won the Santiago Municipal Prize for *Espejo del sueño* and in 1960 was awarded the National Prize for Literature. He is a member of the Academia Chilena de la Lengua, the national Sociedad de Escritores, and the P.E.N. Club.

### Commentary on his work

In spite of its title, Julio Barrenechea's first book of poetry, *El mitín de las mariposas* (1930), published when he was a 20-year-old university student and deeply involved in national politics, was neither a verse exposition of his political views nor "committed" poetry, intended to win adherents to a cause. The slim volume contains poetry of the purest lyricism which conveyed, above all, a refreshing enthusiasm for what made up his world and an individualistic imperviousness to prevailing literary conventions. Its overall quality of youthful vigor was diminished only by Barrenechea's limited points of reference, as reflected in his metaphors, and a somewhat precious sensibility. Some of these early poems have found a secure place in anthologies as have others from his principal later works, *Espejo del sueño* (1935), *Rumor del mundo* (1942), and *Diario morir* (1954). In these books Barrenechea's earlier appreciation of nature, where there is harmony and communication among all living and inanimate things, yields to an increasingly classical view of nature more in keeping with the modernist sensibility. His natural settings are now populated by mythological creatures, whose Arcadian existence is removed from the world of men. Feelings of melancholy, loneliness, and detachment and a heightened sense of his own mortality are expressed more frequently in these poems, which reveal a great mastery of technique and compelling imagery. In 1958 the Casa de la Cultura Ecuatoriana, the highly esteemed Ecuadorian, government-supported publishing house, issued an edition of his complete poetic works. This unprecedented tribute to a non-Ecuadorian writer introduced Barrenechea's poetry to a new generation of readers in Chile. It was followed in 1961 by a comprehensive anthology of his poems published in Santiago under the auspices of "Alone" (Hernán Díaz Arrieta), Chile's most influential literary critic.

### Selective bibliography

- Antología. Prólogo de Alone [pseud. Santiago de Chile] Zig-Zig [1961]  
182 p. (Colección Antologías) PQ8097.B33A6 1961
- Diario morir; poemas. Santiago, Chile, Editorial Nascimento, 1954.  
116 p. PQ8097.B33D5
- Espejo del sueño. Santiago, Chile, Ediciones Ercilla, 1935. 112 p.  
illus., plates. PQ8097.B33E8

Poesía completa. Quito, Editorial Casa de la Cultura Ecuatoriana,  
1958. 242 p. PQ8097.B33 1958

Rumor del mundo, poemas, 1942. Santiago, Chile, Nascimento [1942]  
106 p. PQ8097.B33R8



# Eduardo Barrios, 1884-1963

*Chile. Prose in Spanish recorded at the United States Information Service, Santiago de Chile, October 2, 1958. Approximate time: 25 minutes. LWO 2781.*

## Material recorded

From *El hermano asno*

Vuelvo de dar mi clase . . .

Hemos tenido la primera lluvia

## Biography

Eduardo Barrios was born in Valparaíso, Chile, October 25, 1884. He spent his childhood in Lima, returning to Chile in 1889 to enroll in the Escuela Militar. After a short period of military training, Barrios became an itinerant worker who held a variety of jobs during his travels through South America. Once resettled in Chile, he obtained an administrative post at the Universidad de Chile. Later he edited the "Proceedings" of the Chamber of Deputies and was appointed director of the Biblioteca Nacional. He was also twice Minister of Education and twice General Director of Libraries and Archives. A frequent contributor to *El Mercurio* and *La Nación* of Santiago, Barrios founded and directed the *Revista* of the Sociedad de Escritores. In 1946 he was awarded the National Prize for Literature. Barrios was a member of the P.E.N. Club, the Academia Chilena de la Lengua, and both the Argentine and Brazilian Academia de Letras. He died in Santiago on September 13, 1963.

## Commentary on his work

Eduardo Barrios' novels, novelettes, and short stories stand among the highest achievements in prose fiction in Chilean literature. They are the product of his grasp of Chilean life in diverse surroundings and circumstances and his penetrating analysis of human behavior. Although the critics variously labeled each of his new books naturalistic, realistic, psychological, reformist, or existential, they never questioned his creativeness or artistic prowess — not even when they were hinting at an *arrière-pensée*. His literary career was divided into two periods, 1907-25 and 1944-50, separated by a 20-year period of silence during which he held important government positions. However, during this interval, reprints or new editions of his most celebrated works were occasionally available. They were *El niño que*

*enloqueció de amor*, first published in 1915, the heartbreaking story of a boy in love with an adult woman; *Un perdido* (1918), dealing with a sensitive young man's fall into misery and vice; and *El hermano asno* (1923), a diary of episodes of both divine and profane love in a Franciscan monastery. His reappearance as an active novelist took place in 1944 with publication of *Tamarugal*, followed by *Gran señor y rajadiablos* (1948) and *Los hombres del hombre* (1950). The first two, which reveal his earlier predilection for probing of the human psyche, stress the social history and customs of the country in the large landed estates of central Chile and in the desolate mining areas of the north. His last book is an ambitious psychological novel in the form of a soliloquy in which a man reveals his struggle to ascertain the truth in a tormenting problem affecting his son's paternal origin. Of the three novels published in this last stage of his career, *Gran señor y rajadiablos* is the most important and, possibly, his finest and most enduring literary achievement.

### Selective bibliography

- Gran señor y rajadiablos*, novela. Santiago, Chile, Nascimento, 1948.  
494 p. PQ8097.B3G7
- El hermano asno*, novela. Decoración de Raúl Simon. 6. millar, 2. ed. Buenos Aires, Agencia General de Librería y Publicaciones, 1923. 235 p. (Biblioteca de novelistas americanos, v. 10)  
PQ8097.B36H4 1923
- Los hombres del hombre*; novela. Ilustraciones de Gracia Barrios. Santiago, Chile, Nascimento, 1950. 317 p. PQ8097.B36H6
- El niño que enloqueció de amor*. 3. millar. Santiago de Chile, C. J. Nascimento 1920. 201 p. (Biblioteca Arcadia)  
PQ8097.B36N5 1920
- Obras completas*. [Santiago de Chile]Zig-Zig [1962] 2 v. (1086 p.)  
PQ8097.B36 1962
- Un perdido*, novela. [Santiago] Editorial Chilena, 1918. 516 p. port.  
PQ8097.B36P5 1918
- Tamarugal*; una lejana historia entre dos cuentos que le pertenecen. Portada de Gracia Barrios. Santiago, Chile [Nascimento] 1944. 230 p. PQ8097.B36T3

### Translated works

- In* Colford, William E., ed. *Classic tales from Spanish America*. Great Neck, N.Y., Barron's Educational Series [1962] 210 p. (Barron's library of literary masterpieces) PZ1.C656 C1
- In* Flores, Angel, and Dudley Poore, eds. and trs. *Fiesta in November*. With an introduction by Katherine Anne Porter. Boston, Houghton, Mifflin, 1942. 608 p. PZ1.F64 F1

# João de Barros, 1881-1960

*Portugal. Poems in Portuguese recorded at the Emissora Nacional, Lisbon, July 14, 1950. Time: 8 minutes. LWO 5377.*

## Material recorded

From *Vida vitoriosa*  
Vida vitoriosa  
Ascensão  
Dança

## Biography

João de Barros, best known during his lifetime as an ardent promoter of closer Luso-Brazilian cultural ties, was born into the Portuguese aristocracy at Figueira da Foz in 1881. He received a doctorate in law from the Universidade de Coimbra in 1904 and after the founding of the Republic, joined the Ministério da Educação Pública. While general director of primary and secondary education and later secretary general of the Ministry, he wrote several books on educational problems. His deep attachment to Brazil dates from 1922, the year he accompanied President Almeida on a trip to that country. It was largely due to his writing about Brazil, establishing a center for Brazilian studies, and creating the journal *Atlântida* — a forum for literary figures of both Brazil and Portugal — that a period of expanded interest on the part of his countrymen in Brazilian social and literary life was initiated. His principal volumes of poetry are *Anteu*, *Humilde plenitude*, and *Oração á patria*. Barros was president of the Academia das Ciências de Lisboa and honorary member of the Academia Brasileira de Letras. He died in Lisbon on October 26, 1960.

## Commentary on his work

João de Barros is the namesake of two writers of 16th-century Portugal, one the celebrated chronicler of the discovery and conquest of India and the other a moralist and the author of *Espelho de casados*. The modern João de Barros started writing poetry at the turn of the century, in a 19th-century, romantic style. His favorite themes were the landscapes, images, and ways of life of Portugal and Brazil. His romanticism was joyous and sensuous, leaning toward what in Hispanic literature is known as modernismo or the cultivation of literary forms

as a supreme value. Barros' style is elegant, polished, and pleasant.  
[Georgette M. Dorn]

### **Selective bibliography**

Alma do Brasil. [Rio de Janeiro] A. Noite, 1937. 212 p. F2510.B3

Canto de Prometheu. Lisboa, "Seara Nova" [1944] 20 p.

PQ9261.B373C3

Humilde plenitude; poemas escolhidos. Lisboa, Livros do Brasil, 1951.

249 p.

4PQ Port. 430

Oração á pátria. Paris-Lisboa, Livrarias Aillaud e Bertrand, 1917.

87 p.

PQ9697.B35507

Vida vitoriosa, poesias escolhidas. Nova ed. Capa de Machado da

Luz. Lisboa, Livraria Bertrand [1943] 306 p.

PQ9697.B355V5 1943

## Agustí Bartra, 1908-

*Spain. Poems in Catalán and Spanish recorded in New York City, October 8, 1951, and in Mexico City, October 13, 1960. Approximate time: 17 minutes and 31 minutes. LWO 2686; LWO 3618.*

### Material recorded

From *L'Evangelí del vent* (in Catalán)  
L'evangelí del vent

From *Quetzalcoatl* (in Spanish)  
El espejo humeante (from Canto X,  
preceded by the poet's reading of his "Notes" to the canto)

### Biography

Agustí Bartra\* was born in Barcelona in 1908. Shortly thereafter his family moved to the nearby town of Sabadell, where he left school at the age of 13 to work in a textile factory. In 1934 he found a better job with the Barcelona municipal government, began his own reading and self-education program, and made his first attempts at writing. That year he won first prize in a short story contest sponsored by the Ateneo Enciclopédico Popular. When the Spanish Civil War started, Bartra was writing for the magazine *Mirador*, but he turned to composing war poems and then joined the Republican forces on the Aragon front. He escaped to France in 1939, living first in refugee camps and then at a residence for Spanish intellectuals near Paris. The start of World War II forced Bartra to immigrate to the Americas. After brief sojourns in the Dominican Republic and Cuba, he settled permanently in Mexico. In 1949 he won a Guggenheim Fellowship which enabled him to live in New York for two years. There he compiled an anthology of North American poetry in Catalán and wrote his poetic work *Odisseu*.

### Commentary on his work

Poetry, prose fiction, and drama have been cultivated by Agustí Bartra in both Catalan and Spanish. His main interest has been the writing of poetry in the great tradition of classical Greek and Latin culture. There are reasons to believe that his emigration to the New World

\*His name is established in the Library of Congress catalog as Agustín Bartra



in 1940, after the Spanish Civil War, made it advisable for him, as a professional man of letters, to adopt Spanish whenever necessary, as a literary instrument and not to use Catalan exclusively. This explains why he wrote *Odisseu* first in Catalan (1953) and then translated it into Spanish, with the collaboration of Ramón Xirau, two years later as *Odiseo*. Similarly, the Catalan text of *Mársias i Adila* (1948) was translated into Spanish by the author 14 years later. *Quetzalcoatl* is an epic of Middle America, centering on the nature deity who created man and discovered corn, testifying to Bartra's identification with the New World. [Manuel Durán]

### Selective bibliography

- L'Evangeli del vent. Ciutat de Mèxic, Biblioteca Catalana, 1956.
- Mársias i Adila, poema. Il·lustracions de Francesc Domingo. Ciutat de Mèxic, Biblioteca Catalana, 1948. 206 p. 4PQ Cat. 11
- Odiseo. [1. ed. en español. Traducción de Ramón Xirau y el autor. México] Tezontle [1955] 266 p. PC3941.B35047  
Addenda: Versión catalana de los poemas: p. [249]-262
- Poemes; primera antologia. Pròleg d'Antoni Ribera. [Barcelona] Ossa Menor, 1954. 117 p. (Els Llibres de l'Ossa Menor, 23)  
PC3941.B35P6
- Quetzalcoatl. [Canto. México] Tezontle [1960] 187 p.  
PQ7297.B2785Q4



## Jorge Basadre, 1903-

*Peru. Prose in Spanish recorded at the Radio Nacional, Lima, September 20, 1958. Approximate time: 15 minutes. LWO 3777.*

### Material recorded

From *El Conde de Lemos y su tiempo*

El recibimiento del Virrey

Los odores, la condesa y un refugiado judío

El impostor inverosímil Diego de Peñalosa

### Biography

Jorge Basadre was born in Tacna in 1903. In 1919 he began working for the Biblioteca Nacional. During his 11 years there, which culminated in a two-year term as director, Basadre studied humanities and law at the Universidad de San Marcos. He was awarded a doctorate in letters (1928) and a doctorate in law (1936). Since 1928 Basadre has taught Peruvian history and Peruvian legal history at the University, interrupted by periods of study abroad and public service. In 1931 he traveled to the United States, Germany, and Spain to conduct historical research. After his return in 1935, he edited the University's *Boletín bibliográfico* and directed the reviews *Fénix* and *Historia*. In 1943 he was reappointed director of the Biblioteca Nacional and in 1945 became Ministro de Educación Pública. Basadre then completed a four-year tour (1948-52) as director of the Pan American Union's Division of Cultural Affairs. In 1956 Basadre was named Ministro de Educación Pública for the second time and became president of the Instituto Histórico del Perú, an office he held until 1962. He is a member of the Academia Peruana de la Lengua and the Chilean Sociedad de Historia y Geografía.

### Commentary on his work

Jorge Basadre is a Peruvian scholar of international renown in the field of history. His capital achievement is *Historia de la República del Perú*, a history of the national period of Peru. The work grew from the first edition's single volume (1939) to 10 volumes in the fifth edition (1962-1964). This monumental work, rich in political and military history, singles out, whenever possible, the nation's intellectual history. His other major works are *Historia del derecho Peruano* (1937), which takes up the growth of Peruvian law in the pre-Hispanic

epoch and in the early colonial period; *El Conde de Lemos y su tiempo* (1945), a biographical sketch of a 17th-century viceroy and a study of his administration; and *Chile, Perú y Bolivia independientes* (1948), a challenging interpretation of the creation and evolution of the three South American republics of the South Pacific, including a perceptive compendium on their arts and letters. Basadre's essays on social and literary subjects would have been sufficient in themselves to give him prominence among the molders of intellectual life in modern Peru. The elegance of his writing style, which he mastered while young, has further contributed to the enduring quality of his essays, even in the case of an early book, *Equivocaciones* (1928), containing his views on poets and motion picture stars.

### Selective bibliography

- Chile, Perú y Bolivia independientes. Barcelona, Salvat, 1948. 880 p. illus., maps, ports. (Historia de América y de los pueblos americanos, t. 25) E18.H57, t. 25
- El Conde de Lemos y su tiempo (bosquejo de una evocación y una interpretación del Perú a fines del siglo XVII). Lima, EE.EE.AA. [1945] 477 p. facsim., maps, ports. F3444.L5B3
- Equivocaciones, ensayos sobre literatura penúltima. Lima, "La Opinión Nacional" 1928. 56 p. PQ8314.S3
- Historia de la república, 1822-1899. Lima, Librería e Impr. Gil, 1939. 626 p. F3447.B276
- Historia de la república del Perú. 5. ed. aumentada y corr. v. 1/ Lima, Ediciones "Historia," 1961/ facsim., plates, ports. F3446.5.B34
- Historia del derecho peruano. v. 1/ Lima, Editorial Antena, 1937/ plates. (Biblioteca peruana de ciencias jurídicas y sociales, v. 1/) DLC-L1

# Vicente Basso Maglio, 1899-1961

Uruguay. Poems in Spanish recorded at the Difusora El Espectador, Montevideo, November 21, 1958. Time: 19 minutes. LWO 3796.

## Material recorded

From *Canción de los pequeños círculos y de los grandes horizontes*  
Canción de los pequeños círculos y de los grandes horizontes

From author's typescript  
Cantico de amor

From *Canción de los pequeños círculos y de los grandes horizontes*  
Canción de Orfebre  
Canción del claro desprendimiento  
El modo de encontrarte  
Canción para confiarse  
El dulce esfuerzo  
Para el que da gemidos  
Después de mi batalla  
Canción de marinero  
Sostén de la dulzura  
Canción de la firme fe  
Verdad de la senda fuerte  
Aptitud constante  
El corazón salobre y vagabundo

From author's typescript  
Ausencia  
El cielo  
Canción del predestinado

From *Canción de los pequeños círculos y de los grandes horizontes*  
A tí que eres mi guía te digo

## Biography

Basso Maglio was born in Montevideo on December 22, 1899, and died there on September 15, 1961. The literary review *Bohemia* introduced his poems to the public by printing a selection of his compositions in 1908. In 1910, Basso Maglio published *El diván y el espejo*, his first volume of poems. Eighteen years later, the Ministry of Education awarded him the literature prize for *Canción de los pequeños círculos y de los grandes horizontes*. As a journalist Basso Maglio

wrote and edited for *La Reforma*, *El Día*, and *La Razón*, all daily newspapers published in the Uruguayan capital. In later years he became director of the paper *El Espectador* and its subsidiary broadcasting station, Difusoras del Uruguay.

### Commentary on his work

Vicente Basso Maglio was a solitary and singular voice among the poets of his generation. His principal work, *Canción de los pequeños círculos y de los grandes horizontes* (1927), appearing when nativism was triumphant in Uruguayan letters, stands in vivid contrast to the works of his contemporaries. None of the movement's characteristic glorification of the national past or search for the country's essential qualities, as expressed in descriptive, civic, heroic, and prophetic verses, are to be found in Basso Maglio's book of 45 poems. As its title suggests, the dominant theme is the poet's transcendental, almost mystical comprehension of his relationship to God and the surrounding world. It expresses a subjectivity so total that words become symbols that can be used only to suggest the qualities of objects and events in the external world; the qualities described, in turn, can merely hint at the observer's state of feeling. Inner and outer reality are both subjective; understanding is intuitive; communication is almost subliminal. This esoteric work, with its clarity of image and obscurity of symbol, aroused considerable controversy after its publication. It was well received by the younger writers of the day and influenced their poetics. Although those of Basso Maglio's own generation disputed the merits of the work, eventually the majority, both at home and abroad, recognized it as a major achievement in Uruguayan poetry. His other published works include an earlier book of verse *El diván y el espejo* (1910) and two collections of essays, one on poetics (1929) and the other on contemporary art (1930). Basso Maglio's admirers look forward to the possibility that a posthumous collection of verse will someday appear.

### Selective bibliography

- Canción de los pequeños círculos y de los grandes horizontes. (Carátula de Fayol). Montevideo, Editorial Gutenberg de J. V. Rodino, 1927. 103 p. PQ8519.B235C3
- La expresión heroica. Carátula de Barradas. [Montevideo, Biblioteca Alfar, 1928?] 126 p. illus. N70.B25

## René Bélance, 1915-

*Haiti. Poems in French recorded at the United States Information Service, Port-au-Prince, January 15, 1953. Approximate time: 18 minutes. LWO 1956.*

### Material recorded

From *Luminaires*  
Couvercle

From *Epaule d'ombre*  
Vertige

From *Luminaires*  
Le rêve

From *Survivances*  
Moi Nègre  
Regain  
Legs  
Epreuve  
Transfusion  
Survie  
Sourire  
Halte  
Lien  
Retraite  
Accueil  
Eloge  
Coffret  
Humeur

### Biography

René Bélance was born in Corail, January 8, 1915, and was educated at the Lycée Alexandre Pétion. After graduation he taught primary school for five years. In 1944, the same year *Survivances* was published, he transferred to administrative posts at the Departments of Justice and National Economics. Five years later he reentered the field of education as director of a vocational school in Méyotte, but he resigned to work as a UNESCO accounts official in Mexico City. Bélance subsequently resumed his work as a teacher in a town in northern Haiti.



### Commentary on his work

René Bélance is one of the few poets of his generation who seemed disposed to yield to the wave of French surrealism that reached Haiti in the late 1930's. His imagery and allegories in *Luminaires* (1941) and *Épaule d'ombre* (1945) often approached some aspects of the French wave but differed radically from the orthodox tenets of a movement that extolled automatic writing and the validity of dreams. His first book, *Rythme de mon coeur* (1940), vibrated with vivid memories of the African background of the Haitian people and offered a song of hope for a human society based on justice and beauty. This faith and optimism, occasionally underlying the exquisite rhetoric of Bélance's quasi-surrealistic period of 1941-45, reappeared with its original vitality in a new poem printed in the Port-au-Prince periodical *Conjonction* in 1950, years after the publication of his latest book of verse, Bélance had formally returned to the indigenist camp.

### Selective bibliography

- Épaule d'ombre. Port-au-Prince, Haiti, Impr. de l'État, 1945. 41 p.  
PQ3949.B36E6
- Luminaires, poèmes. Port-au-Prince, Haïti [Impr. Morissett] 1941.  
21 p. PQ3949.B36L8
- Rythme de mon coeur. Préface de Léon Lahens. [Port-au-Prince, Haïti,  
Impr. Modèle, 1940] 70 p. PQ3949.B36R9
- Survivances, poèmes. Port-au-Prince, Haïti, Impr. de l'État, 1944. 32  
p. PQ3949.B36S8



# Joaquín Beleño, 1922-

*Panama. Prose in Spanish recorded at the Red Panamericana, Panama City, September 12, 1960. Approximate time: 22 minutes. LWO 3665.*

## Material recorded

From *Curundú*  
(two selections)

## Biography

Joaquín Beleño was born in Panama City on February 5, 1922. After obtaining a doctorate in social science and economics at the Universidad de Panamá, he traveled to the United States to specialize in public administration at New York University. Since that time he has held a number of government posts. His distinction as a journalist (he was once secretary general of the Sindicato Panameño de Periodistas) derives from "Temas áridos," a column he wrote regularly for the daily newspaper *La Hora*. Beleño's principal novels are *Luna verde* (1951), awarded first prize in the Ricardo Miró and the Guatemalan 15 de Septiembre competitions of 1950, and *Los forzados de Gamboa* or *Gamboa Road Gang* (1960), winner of a William Faulkner Foundation award in 1962.

## Commentary on his work

Beleño, the recipient of coveted literary awards at home and in Guatemala, reiterates in his three novels the theme of racial discrimination in the U.S. zone of the Panama Canal and dramatically portrays the psychological and social consequences resulting from the breakdown of peaceful coexistence in that most vital area of the Republic. He is as resourceful in illustrating his denunciation with facts and events recorded in the turbulent chronicle of daily life as he is in animating his somber pictures with dialogues rich in the vernacular characteristic of the Canal Zone. Much of this regional speech was influenced by the English-speaking descendants of Jamaicans who participated in the construction of the canal.

## Selective bibliography

Curundú; novela. Panamá, 1963. 306 p. PQ7529.B39C8

Luna verde; diario dialogado. [Panamá, 1951] 249 p. PQ7529.B39L8

## Ricardo J. Bermúdez, 1914-

*Panama. Poems in Spanish recorded at the Corporación Panameña de Radiodifusión, Panama City, September 10, 1960. Approximate time: 27 minutes. LWO 3668.*

### Material recorded

From *Adán liberado*

Todavía más fuerte que yo mismo  
Rojo ha de ser el estupor naciente  
Segundo recuerdo  
Tercer recuerdo  
Alice Blue  
Presencia de mi padre a los veinte años de su muerte

From *Laurel de ceniza*

Primer canto  
Tercer canto  
Quinto canto  
Sexto canto  
Octavo canto  
Noveno canto

### Biography

Bermúdez was born August 22, 1914, in Panama City. After completing his secondary education at the Colegio de la Salle, he studied at the University of Southern California from which he graduated in 1941 with a degree in architecture. Soon thereafter he became one of the organizers of the faculty of architecture at the Universidad de Panamá, where he has been a professor since 1945. A former minister of education, Bermúdez is also a member of the Academia Panameña de la Lengua. His volumes of poetry which have won Ricardo Miró awards are *Adán liberado* (1944), second prize in 1942; *Cuando la isla era doncella* (1961), second prize in 1954; and "Con la llave en el suelo" (unpublished), first prize in 1961.

### Commentary on his work

Ricardo J. Bermúdez is a Panamanian poet whose principal works, *Laurel de ceniza* (1952) and *Cuando la isla era doncella* (1961), reveal his unusual stylistic versatility. The themes of death, love, and the

sea predominate throughout his entire work. In *Laurel de ceniza* the theme of death becomes an anguished, highly personalized obsession with his own extinction, in contrast to an earlier work, *Adán liberado* (1942), in which Bermúdez laments the deaths of parents, friends, and an unborn child; the loss of love; and growing disillusionment. The fatalistic tone recurrent in these works is dispelled in *Cuando la isla era doncella* by a sensuous evocation of nature's beauty that is almost baroque in its exuberance of striking imagery. This is a collection of 14 poems about Taboga, a tiny island in the Gulf of Panama and the poet's feeling for this place. In this work Bermúdez creates the beautiful and timeless metaphor of the sea as lover of the maiden island, likening himself to the sea. He sustains it through descriptions of their changing moods which always harmonize with the times of the day, the weather, and the seasons and completes it by speaking of himself as the island's lover who dissolves into the transparent area where land, sea, and air meet.

### Selective bibliography

Adán liberado; segundo premio de poesía del concurso literario "Ricardo Miró," abierto por el Ayuntamiento Provincial de Panamá en 1942. Ed. oficial. Panamá, Ferguson & Ferguson [1944] 78 p. PQ7529.B4A7

Laurel de ceniza; elegía en nueve cantos. Universidad, órgano de la Universidad de Panamá, no. 31, primer semestre 1952:7-8, 13-14, 17-22, 25-30. AS70.P33, no. 31

# Andrés Eloy Blanco, 1899-1955

*Venezuela. Poems in Spanish recorded at the Library of Congress, Washington, D.C., November 23, 1943. Approximate time: 22 minutes. LWO 2686-LWO27684.*

## Material recorded

From *Poda, saldo de poemas*  
A Florinda en invierno

From *Giraluna*  
Pleito de amar y querer (stanza beginning "Querer no es lo que tú  
sientes,")  
El pescador de anclas

From *La Juanbimbada*  
Palabreo de la loca Luz Caraballo

Píntame angelitos negros

From *Giraluna*  
Elegía azul con una estrella  
Silencio

## Biography

Andrés Eloy Blanco was born August 1, 1899, in Cumaná. While a law student at the Universidad Central, he participated in anti-Gómez demonstrations and published his first poems. After graduation he practiced law for a short period of time, continued to publish, and made his first trip abroad to receive a prize awarded by the Spanish Real Academia for his poem "Canto a España." When he returned to Caracas, Blanco aided the anti-Gómez movement by contributing satirical pieces to the underground press. Jailed between 1929 and 1933 and exiled to the Andes from 1933 to 1934, Blanco emerged in 1936 as an activist in the newly formed Partido Acción Democrática. From that year until 1948, he was an important force in municipal and national politics, serving as a municipal council member, state senator several times, president of the Constituent Assembly under Gallegos, and cabinet member. He was author of the reform electoral statute, considered one of the most liberal in South America. With the overthrow of Gallegos by a military junta, Blanco was driven once again into exile. He settled in Mexico where he died in an automobile accident on May 21, 1955.

### Commentary on his work

Andrés Eloy Blanco was for nearly 40 years one of the major poets of Venezuela and the "national poet" par excellence. Outside his native country he was little known owing to Venezuela's isolation as a publishing center during the protracted dictatorship of General Juan Vicente Gómez. However, a single early poem of his captured the attention of a large international audience long before his books circulated abroad. Entitled "Píntame angelitos negros," it beseeches the artists of his country to include black angels in the paintings that adorn the churches. It became a part of the folklore of the Spanish-speaking world, often published anonymously and sometimes in modified versions. In Buenos Aires and Mexico City it was set to tango and bolero music and was featured on phonograph records by such vocalists as Lola Flores in Spain and Eartha Kitt in the United States.

In 1921, after his second political imprisonment, he published his first book, *Tierras que me oyeron*. It contained the work of an inspired poet who, in spite of an inclination to hyperbole, was seeking in a literary period of transition a vehicle and objectives not subservient to the traditions of the belated modernismo or the current suicidal ultraísmo. Two years later he was honored by the Spanish Academy at an international poetry contest held in Santander. His prize poem, "Canto a España," was included 11 years later in his second book of verse, *Poda* (1934), together with other lofty odes inspired by epic events and a large number of poems expressing the poet's emotional life in a minor key. *Barco de piedra* (1937) and *Baedeker 2.000* (1938) include poems written by Blanco in various jails during the period 1928-32. The victim of tyranny wrote in those years his finest verse published in his lifetime. This patriotic man, resigned to his personal suffering but firmly convinced of the eventual triumph of liberty and justice, created "Juan Bimba" as an inspirational symbol of the common man of Venezuela.

After the death of President Gómez in 1945, the poet participated in the political life of a Venezuela apparently redeemed from dictatorship. The advent of a military regime in 1948 caused the fall of President Rómulo Gallegos and foreign minister Andrés Eloy Blanco. The latter sought exile in Cuba, the United States, and Mexico City, where in May 1955 he died in an automobile accident. A few months after this tragic event, there appeared a book that the poet had put together in December of 1954. Its title is *Giraluna*, and it includes poems written in the 1940's and 1950's. Two of his friends, Rómulo Gallegos and Alfonso Reyes, wrote special introductions signed in December 1954. Unlike his previous works, *Giraluna* is a collection of lyrical and elegiac poems dedicated to the poet's mother, wife (Giraluna), and two sons. This book was immediately lauded as the work of a "pure poet" in the great tradition of Jorge Manrique's and Garcilaso's timeless verse. Thus, the militant defender of "the insulted and injured" completed his cycle as a poet for both the masses and the Muses.



### Selective bibliography

- Baedeker 2.000. [Caracas?] Venezuela, Editorial "Yocoima," 1957. 249 p.  
PQ8549.B47B28
- Barco de piedra. Caracas, Editorial "Elite," 1937. 184 p.  
PQ8549.B47B3
- Giraluna. Regalos a Giraluna de Rómulo Gallegos, Alfonso Reyes, Manuel Altolaguirre, Pedro Sotillo. Ilustraciones de Elvira Gascón. [México?] Editorial "Yocoima," 1955. 254 p. illus.  
PQ8549.B47G5
- Obras. [Caracas] Editorial Cordillera [1960] 10 v. PQ8549.B47 1960
- Poda, saldo de poemas, 1923-1928. 2. ed. Caracas, Editorial Las Novedades, 1942. 270 p.  
PQ8549.B47P6 1942
- Tierras que me oyeron; zumo de corazón, nombres de mujeres, sed tengo. [Caracas?] Venezuela, Editorial "Yocoima," 1957. 177 p.  
PQ8549.B47T67



# Jorge Luis Borges, 1899-

*Argentina. Poems in Spanish recorded at the United States Information Service, Buenos Aires, November 3-25, 1958. LWO 3825.*

## Material recorded

From *Obra poética, 1923-1964*

Baltazar Gracián

Una brújula

Fundación mitológica de Buenos Aires

El general Quiroga va en coche al muere

El Golem

Límites

Llaneza

Una llave en Salónica

Manuscripto hallado en un libro de Joseph Conrad

Mateo XXV, 30

La noche cíclica

Página para recorder al coronel Suárez, vencedor en Junín

Un patio

Poema conjetural

Poema del cuarto elemento

Remordimiento por cualquier defunción

El sajón

Un soldado de Urbina

El tango

## Biography

Jorge Luis Borges was born in Buenos Aires on August 24, 1899, into a prominent colonial family of Spanish and English descent. He was educated there and in Switzerland where his family, having traveled to Europe in 1914 for a vacation, decided to live for the duration of World War I. He lived in Spain for over two years after the war and then returned to Argentina where he became a leading writer within the ultraísta movement, published his first poems and essays, and collaborated extensively on such reviews as *Prisma*, *Proa*, and *Martín Fierro*. In 1938 he was appointed a librarian at the municipal library but was relieved of this post in 1946. However, in 1955, after the fall of Perón, he was named director of the Biblioteca Nacional and elected to the Academia Argentina de Letras. The following year, Borges accepted an appointment to the chair in English and North

American literature at the Universidad de Buenos Aires. In 1957 his book *El aleph* won the Argentine National Prize for Literature. In 1961 he shared the International Publishers' Prize with Samuel Beckett and was elected an honorary member of the Modern Language Association.

Borges then began to travel frequently, in spite of his growing blindness which he has never allowed to hinder his work as a writer or teacher. In 1961 he was guest lecturer at the University of Texas; in 1962, 1968, and 1971-72 he spoke at other North American universities; and in 1963 he made a lecture tour in Europe and went to Colombia to receive an honorary degree from the Universidad de los Andes. Borges returned to the United States in 1967-68 as guest lecturer and professor at Harvard University and in 1972 to receive an honorary degree from the University of Michigan.

### Commentary on his work

Jorge Luis Borges, according to his devotees in Argentina and his recent admirers abroad, is the greatest living Spanish-language man of letters. The International Publishers' Prize awarded to him in 1961 on the strength of a volume of short stories, *Ficciones*, had the impact of a Nobel Prize award upon enterprising publishers of Europe and the United States. For four decades Borges' output of poetry, prose fiction, and essays had not circulated outside the River Plate region, owing to the vagaries of publishing. In Spanish America and Spain only subscribers to limited editions and esoteric reviews were aware of his significance. Borges' present international fame is based on only one aspect of his work, namely, his narrative sketches and fantasies which are at once cryptic and luminous, earthy and metaphysical.

His poetry, especially in its later stages, may well be as important and even more enduring than his fiction, but it will naturally remain partly inaccessible to translators, however gifted and scholarly they may be. In his early free verse he observed the formula that the metaphor is the means and end of poetry, but he weakened it with the exuberance of a young man immersed in an epoch of fervid futurism in the Madrid of 1919-21. Later, preoccupied with themes associated with the essence of Argentine heritage and Buenos Aires tradition, his theory and his metrical preferences underwent a radical change. With maturity, more introspective, metaphysical, and simply human concerns developed in his work. His poetry constitutes an extraordinary contribution to Spanish American literature.

### Selective bibliography

- El Aleph. Buenos Aires, Editorial Losada [1949] 146 p.  
PQ7797.B635A7  
Antología personal. Buenos Aires, Sur [1961] 193 p.  
PQ7797.B635A6 1961

- Ficciones (1935-1944). Buenos Aires, Sur [1944] 203 p. port.  
PQ7797.B635F5
- Historia universal de la infamia. Buenos Aires [Editorial Tor] 1935.  
139 p. (Colección Megáfono, 3) PQ7797.B635H5
- El jardín de senderos que se bifurcan. Buenos Aires, Sur [1942] 124  
p. PQ7797.B635J3
- La muerte y la brújula; [cuentos] Buenos Aires, Emecé [1951] 149  
p. (Novelistas argentinos contemporáneos) PQ7797.B635M8
- Nueva antología personal. [Buenos Aires] Emecé Editores [1968] 305  
p. PQ7797.B634A6
- Obra poética, 1923-1964. [Buenos Aires] Emecé [1964] 279 p. (*His*  
*Obras completas*) PQ7797.B635A17 1964
- Otras inquisiciones (1937-1952). Buenos Aires, Sur [1952] 226 p.  
PN518.B64

### Translated works

- Deathwatch on the Southside; [poem]. Translated by Robert Fitz-  
gerald. Cambridge, Mass., Grolier Book Shop [1968] 10 p.  
PQ7797.B635N63 Rare Bk. Coll.
- Dreamtigers. Introduction by Miguel Enguñdanos. Translated from  
El Hacedor by Mildred Boyer and Harold Morland. Woodcuts  
by Antonio Frasconi. Austin, University of Texas Press [1964]  
95 p. illus. (The Texas Pan American series) PQ7797.B635A23
- Ficciones. Edited and with an introd. by Anthony Kerrigan. New  
York, Grove Press [1962] 174 p. PZ4.B63 Fi
- Labyrinths; selected stories & other writings. Edited by Donald A.  
Yates & James E. Irby. Preface by André Maurois. [New York]  
New Directions [1962] 248 p. illus. PQ7797.B635L3
- Other inquisitions, 1937-1952. Translated by Ruth L.C. Simms.  
Introd. by James E. Irby. Austin, University of Texas Press [1964]  
205 p. (Texas Pan American series) PN518.B643
- A personal anthology. Edited and with a foreword by Anthony Ker-  
rigan. New York, Grove Press [1967] 210 p. PQ7797.B635A25
- The Spanish language in South America: a literary problem; the tenth  
Canning House annual lecture delivered at Canning House on  
Tuesday, February 19th, 1963. El gaucho Martín Fierro; a lecture  
delivered to the Department of Spanish, University of Bristol,  
on Friday, February 22nd, 1963. London [Hispanic & Luso-  
Brazilian Councils] 1964. 36 p. group port. (Diamante, 15)  
PQ7081.B67

## Jean F. Brierre, 1909-

*Haiti. Poems in French recorded at the United States Information Service, Port-au-Prince, October 14, 1952. Approximate time: 30 minutes. LWO 1956; 2686-2777.*

### Material recorded

From the author's typescript.

En écoutant jouer le maître Edgar (?) Huber

Tambour nègre - II

Tambour nègre - III

Tambour nègre - IV

Tambour nègre - V

Gouverneur-Général Eboué

Metempsychose

Toinon, cette mosquée

### Biography

Jean F. Brierre was born in Jérémie, September 28, 1909. After completing studies at the Lycée Nord Alexis and the Damiens Agricultural School in the capital, he directed the Chatard School, published his first poems, and wrote political commentaries for the press. He resided in Paris in 1930 as secretary to the Haitian Legation, returning to Haiti to study law. Thereafter, he began a career in government service, working with the diplomatic corps and in public administration for over 25 years. He was a public school inspector, cultural affairs chief at the Department of Foreign Relations, assistant chief for protocol, under secretary of state for tourism, general director of the office of tourism, and ambassador to Argentina. A prominent literary figure in his country as well, Brierre was once secretary general of the Union des Écrivains, Artistes, et Intellectuels Haitiens.

### Commentary on his work

Jean Fernand Brierre is one of the outstanding poets of the so-called indigenous movement which played so decisive a role in the renaissance of Haitian letters during the 1920's. Africanism and nationalism, culminating in the concept of *négritude*, gave poetry and other genres a characteristic substance and style quite distinct from the exotic themes and the French preciousness of earlier Haitian writing. Brierre's earliest published volume, *Le drapeau de demain* (1931), was a dramatic



poem in classical alexandrines denouncing the American military occupation and rallying his compatriots to defend the soul of their country. After a sojourn in Paris, he published *Chansons secrètes* (1933), a collection of poems of refined sensibility and workmanship, which concentrated on love and nostalgia. In following works, Brierre again wrote of his sympathy for the oppressed — not just the blacks of Haiti but those of other lands as well — and of his longing to recreate his Negro past. Some of his earlier poems on these themes, predating those of *Chansons secrètes*, were published for the first time in 1945 by the *Haïti-Journal*. In *Black Soul*, a long poem in free verse published in Havana in 1947, Brierre recounts the centuries-old struggle for racial understanding and reemphasizes his solidarity with all victims of intolerance. His experience with American Negro life in Harlem and the South and his feeling for the vibrant rhythms of jazz are reflected in this poem. Also expressed in this and other recent works in both prose and verse is Brierre's commitment to the movement called by the perceptive Haitian critic Ghislain Gouraige, "A la recherche d'un nouvel humanisme."

### Selective bibliography

- Metempsychose. In Saint-Louis, Carlos, and Maurice A. Lubin, eds. Panorama de la poésie haïtienne. Port-au-Prince, H. Deschamps, 1950. p. 417-420. PQ3946.S3
- Toinon, cette mosquée. In Saint-Louis, Carlos, and Maurice A. Lubin, eds. Panorama de la poésie haïtienne. Port-au-Prince, H. Deschamps, 1950. p. 412-413. PQ3946.S3

### Translated works

- In Underwood, Edna, ed. and tr. The poets of Haiti, 1782-1934. Woodcuts by Pétion Savain; glossary by Charles F. Pressoir. Portland, Me., Mosher Press, 1934. 159 p. illus. PQ3946.Z5E5 1934

## Marta Brunet, 1901-1967

*Chile. Prose in Spanish recorded at the Instituto de Investigaciones Musicales, Universidad de Chile, Santiago, October 10, 1958. Approximate time: 25 minutes. LWO 3764.*

### Material recorded

An extemporaneous talk on her vocation as a writer.

### Biography

Marta Brunet, winner of the 1961 Chilean National Prize for Literature, was born in Chillán on August 9, 1901. She was educated at home by private tutors, lived in Europe for several years, and by the age of 22 had published her first writings. In 1929 Miss Brunet won first prize in a short story contest sponsored by the newspaper *El Mercurio*. During the 1930's and early 1940's she served on the editorial staffs of the newspapers *El Sur* of Concepción and *La Nación* and *La Hora* of Santiago and was director of the magazine *Familia*. After *Aguas abajo* (1943) won the Atenea Prize as the most imaginative work of that year, she entered the diplomatic service, holding consular posts in La Plata and Buenos Aires until 1952. She devoted the next 10 years to writing. In 1962 and 1963 she returned to the diplomatic service as cultural attaché at the Chilean Embassies in Brazil and Uruguay. She died on October 27, 1967.

### Commentary on her work

Marta Brunet, novelist and short story writer, added new dimensions to the realistic portrayal of regional customs and character, which in Chilean prose fiction is often referred to as *costumbrista* or *criollista*. Her enduring production (a dozen books in a 34-year period of writing) endowed the traditional type of down-to-earth storytelling with poetic vision, a tragic sense of life, psychological probing, and a limpid prose nurtured by the Spanish classics and the vernacular speech of the southern Chilean countryside. Her material is alternatively spontaneous and stylized; the description of nature is restricted to essentials and enhanced by her dramatic instinct; small towns are brought back to life in nostalgic vignettes.

Upon publication of her first book, a novel entitled *Montaña adentro* (1923), Marta Brunet won immediate recognition as a new star in Chilean letters. Some skeptics hinted that, under an apocryphal



name, a mature writer was playing a practical joke on the experts. In no time, however, “Marta Brunet” was identified as really being Marta Brunet — 22 years old, born and reared in a provincial town, and educated for a while in Europe. Among her 12 books special mention should be made of two novels that represent the constants as well as the scope of her creativity and workmanship: *Humo hacia el sur* (1946) and *María Nadie* (1957).

### Selective bibliography

- Antología de cuentos. Selección, prólogo, notas y bibliografía de Nicomedes Guzman. [Santiago de Chile] Zig-Zag [1962, c1961] 237 p. (Colección Antologías) PQ8097.B87A6 1962
- Humo hacia el sur. Buenos Aires, Losada [1946] 255 p. (Novelistas de España y América) PQ8097.B87H8
- María Nadie. 2. ed. [Santiago de Chile] Zig-Zag [1962, c1957] 159 p. (Biblioteca de novelistas) PQ8097.B87M29 1962
- Montaña adentro, novela. 2. ed. Santiago, Chile, Nascimento, 1933. 107 p. PQ8097.B87M7 1933
- Obras completas. Prólogo de Alone. [Santiago de Chile] Zig-Zag [1963, c1962] 870 p. PQ8097.B87 1963

# José Luis Bustamante i Rivero, 1894-

*Peru. Prose and poems in Spanish recorded at the United States Information Service, Lima, September 18, 1958. Approximate time: 25 minutes. LWO 3778.*

## Material recorded

From *Una visión del Perú*

Las tres regiones

La costa

La sierra

La montaña

From the author's typescript

Astronáutica

From *Breve antología peruana*

El labriego

From *Una visión del Perú*

Guión, epístola a mi hijo

## Biography

José Luis Bustamante i Rivero was born in Arequipa on January 15, 1894. He attended the Universidad de San Agustín in his native town, received a doctorate in letters in 1918 from the Universidad Nacional del Cuzco, and graduated from the Universidad de Arequipa in 1929 with a law degree and a doctorate in political science. From 1922 to 1934 Bustamante i Rivero taught courses in modern philosophy, social geography, and law at the Universidad de Arequipa while practicing law in that city. The next period in his life was devoted to diplomatic and public service and to politics. He was successively an embassy minister in Bolivia and Uruguay, ambassador to Bolivia, a cabinet member, and delegate to international conferences. From 1945 to 1948 he was president of the Republic, having been elected by a coalition called the Frente Democrático Nacional. After being removed from office by a coup d'état he remained abroad, living in Buenos Aires, Madrid, and Paris until 1956. In that year he returned to his law practice in Arequipa, was elected to the Academia Peruana de la Lengua, and was made dean of the Lima Colegio de Abogados. In 1960 he became a judge on the International Court of Justice in The Hague. Bustamante i Rivero is a member of the Interamerican

Bar Association and the founder of the Instituto Hispano-Luso-Americano de Derecho Internacional.

### **Commentary on his work**

José Luis Bustamante i Rivero was one of the Arequipa-born poets who contributed to the modernization of Peruvian poetry in the second and third decades of this century. In a stimulating anthology of young Peruvian poets, edited by Alberto Guillén (one of the young poets) and published in Chile in 1930, Bustamante was represented by a pastoral sonnet about the Arequipa oasis, suggestive of the poetry of Virgil and the Spanish golden age. Successive duties as minister of education, diplomat, and president of Peru caused him to interrupt his career as a poet. However, his avocation persisted as shown by the fact that in 1958 he selected to read as part of his contribution to the Archive of Hispanic Literature on Tape an unpublished poem of recent date. It is a lengthy lyrical and philosophical composition entitled "Astronáutica" (Astronautics), in which he exalts the power of human intelligence and expresses his anxiety over the limitations of collective morality. Among the other selections he taped for posterity is a celebrated essay entitled *Una visión del Perú* (1941), containing descriptions of the desert coast, the mountain ranges, and the dense forest of eastern Peru, written with a consummate artistry of style. Treatises and essays on international law, politics, and government have won distinction for him at home and abroad.

### **Selective bibliography**

*Una visión del Perú*. [Lima, Villanueva, 1960] 101 p. illus. F3423.B97

*In* Guillén, Alberto, *ed.* Breve antología peruana. Santiago, Chile, Editorial Nascimento, 1930. p. 37-38. PQ8451.G8

# José Manuel Caballero Bonald, 1926-

*Spain. Poems in Spanish recorded at the Biblioteca Nacional, Bogotá, May 22, 1961. Approximate time: 30 minutes. LWO 3705.*

## Material recorded

From *Las horas muertas*

Defiéndame Dios a mí  
Desde donde me ciego de vivir  
Blanco de España  
El patio  
El testigo  
Mañana, me decían  
Un libro, un vaso, nada  
No tengo nada que perder  
Cráter del tiempo

From *Pliegos de cordel*

El registro  
Primeras letras  
Otra vez en lo oscuro

## Biography

José Manuel Caballero Bonald was born in Jerez de la Frontera, Spain, on November 11, 1926. He first studied astronomy in Cádiz and then philosophy at the Universidad de Sevilla. After travels in other European countries, North Africa, and South America, he settled in Madrid and worked for various publishing houses and literary reviews. For two years he was assistant director of *Papeles de Son Armadans* in Palma de Mallorca. In 1952 Caballero Bonald won both the Platero Prize and the Adonais Prize for *Las adivinaciones*, a collection of poems. *Las horas muertas* was awarded the Boscán Prize in 1958 and the Premio Crítica in 1959. He has published many articles and monographs on the flamenco "cante jondo," Andalusian dances, and Spanish folklore. During the early sixties Caballero Bonald lived in Bogotá as professor of Spanish and Spanish American literature at the Universidad Nacional de Colombia. Since his return to Spain in 1962, he has resided in Madrid.

## Commentary on his work

In Caballero Bonald's world the meaning of things is difficult to find.

He maintains that literature is born from the inevitable clash between the writer and the reality of his environment. Caballero Bonald's brilliant and incisive poetry is marked by an elusive quality. Many of his poems have been gathered from Andalusian folk themes. His Andalusian heritage is also apparent in his novels, in which words flow easily and in abundance to form a rich prose. He has been awarded several prizes, including the Premio Biblioteca Breve for his novel *Dos días de setiembre* (1962) which he wrote during his sojourn in Colombia. A thorough individualist, he refuses to be identified with any specific literary movement. [Georgette M. Dorn]

**Selective bibliography**

Diccionario del cante jondo. Preparado por J. M. Caballero Bonald.  
[n.p., 196-] 39 p. ML3712.C15

Dos días de setiembre. Barcelona, Editorial Seix Barral, 1962. 354  
p. (Biblioteca breve) PQ6605.A17D6

Las horas muertas. Barcelona, Instituto de Estudios Hispánicos, 1959.  
76 p. [Cuadernos de Poesía "Boscán"] PQ6605.A17H6

El papel del coro. Bogotá, Ediciones Mito [1961] 128 p. port. (Poesía  
contemporánea, v. 1) PQ6605.A17P3

Pliegos de cordel. [Barcelona] Literaturas [1963] 95 p. (Colección  
Colliure) PQ6605.A17P55

**Translated works**

Andalusian dances. [English translation by Charles David Ley. Draw-  
ings by Martínez de León. Photos. by Alfonso, and others.]  
Barcelona, Editorial Noguer [1957] 62 p. illus. GV1674.A6C33

Cádiz, Jérez, and Los Puertos. English translation by Doireann  
MacDermott. Barcelona, Editorial Noguer [1963] 46 p. illus., col.  
maps, (Andar y ver: guides to Spain) DP302.C2C313



# Eduardo Caballero Calderón, 1910-

*Colombia. Prose in Spanish recorded at the United States Information Service, Bogotá, May 19, 1961. Time: 25 minutes. LWO 3709.*

## Material recorded

From *Ancha es Castilla*  
Mendigos en España

## Biography

Caballero Calderón was born in Bogotá on March 6, 1910. After graduation from the Gimnasio Moderno he studied an additional three years at the Externado (a day-school college) and then entered politics and began a career as a journalist. In 1933 he was elected deputy to the Boyacá Assembly and in 1939 joined the editorial staff of *El Tiempo*. Three years later he was that newspaper's foreign correspondent in Rio de Janeiro and Buenos Aires. In 1943 when Caballero Calderón won a deputy's seat in the Cundinamarca Assembly, he also became director of *El Tiempo's* literary supplement and was elected to the Academia Colombiana de la Lengua. He worked with the Colombian Embassy in Madrid as commercial attaché from 1946 to 1948. He resettled in the Spanish capital in 1953 and during his 5-year stay there established Ediciones Guadarrama, an editorial house which publishes works in the humanities and social sciences. Caballero Calderón directs the production of "Contrapunto," a radio news program, while continuing to write for *El Tiempo*.

## Commentary on his work

Since 1936 Caballero Calderón, the Colombian essayist and novelist, has written 15 or more books which have assured his standing as one of the most distinguished men of letters of his time. With the exception of *El Cristo de espaldas*, a novel published in Buenos Aires in 1952, and *El Buen salvaje*, a prize-winning novel issued in Barcelona in 1966, his works are relatively unavailable owing to the limited circulation of books originating in Spanish American centers other than Buenos Aires and Mexico City. The publication in Medellín, Colombia, of his *Obras completas* (1963), a three-volume collection which includes all his essays and novels, may have partly remedied the situation, although it is doubtful that these volumes have circulated significantly outside his native country. The first two volumes of the



*Obras completas* include 10 long essays, and the third volume, five novels and a series of oriental tales for both young and old. His essays, which are interpretive pieces of prose literature, display an impressive range of subject matter: *Historia privada de los colombianos*, *Ancha es Castilla*, and *Suramérica tierra del hombre* are three noteworthy essays. His novels, whether regionalistic, social, or psychological in character, are not exercises in fashionable techniques but revelations of the fate of man from the point of view of an artist, patriot, and teacher. Outstanding in his narrative fiction are *Tipacoque* (1941), *El Cristo de espaldas* (1952), and *El Buen salvaje* (1965). Caballero Calderón has gained a reputation as a master stylist in the Spanish language and a sensitive interpreter of the dialect characteristic of the Colombian countryside.

### Selective bibliography

- Ancha es Castilla. Bogotá, Editorial Kelly [1950] 425 p. illus. DP42.C14
- El buen salvaje; novela. Barcelona, Ediciones Destino [1966] 289 p. (Ancora y delfin, 273) PQ8179.C13B8
- El Cristo de espaldas. 2. ed. Buenos Aires, Losada [1952] 167 p. (Novelistas de España y América) PQ8179.C13C7 1952
- Obras. Prólogo de Juan Lozano y Lozano. Medellín, Colombia, Editorial Bedout [1963-64] 3 v. port. PQ8179.C13 1963
- Tipacoque; estampas de provincia. Bogotá, Tall. Gráf. Mundo al Día, 1941. 279 p. illus. PQ8179.C13T5

## Manuel del Cabral, 1907-

*Dominican Republic. Poems in Spanish recorded at the United States Information Service, Buenos Aires, October 29, 1958. Time: 34 minutes. LWO 3690.*

### Material recorded

From *Tierra íntima*

Letra  
Saliva  
Lo terrible  
La pequeña parábola  
La preñada (or "Anunciación")  
Piedra  
Tantos ríos que saltaron  
La canción de la infancia

From *Tierra íntima*

La palabra comida  
Carta color de agua

From *Poemas continentales*

Viejo chino de Brooklyn  
Indio

From *Trópico negro*

Trópico picapedrero

From *Poemas continentales*

Oda para otro idioma

From *De este lado del mar*

Un canto para Franklin

From *Trópico negro*

¿Y mañana?

### Biography

Manuel del Cabral was born in Santiago de los Caballeros, Dominican Republic, on March 7, 1907. He has traveled extensively in Europe and the Americas as an official with the State Secretariat for Foreign Relations of the Dominican Republic and resided in the United States, Colombia, Spain, and in recent years, Chile and Argentina. Most of his books have been published in Argentina.

### Commentary on his work

Manuel del Cabral has worked passionately to be the interpreter of the Antillean world, with Santo Domingo as its center, and its variety of peoples and traditions. Negro and Indian psychology are forcefully presented in deliberately sober poems. He was willing to risk prosaic expression for the sake of dramatizing his message, and his poems on Negro themes are not the picaresque, musical, and folkloric rhymes so much in vogue in Puerto Rico and Cuba during the most creative periods of Luis Palés and Ramón Guirao. Cabral has also to his credit a considerable production of lyric poetry with a variety of themes and forms, including poetic prose and parables.

### Selective bibliography

- Los anti-tiempo. [Buenos Aires] Centro Editor de América Latina [1967] 131 p. (Libros de mar a mar, 8) PQ7797.C2114A8
- Antología clave, 1930-1956. Buenos Aires, Editorial Losada [1957] 263 p. (Biblioteca contemporánea, 273) PQ7797.C2114A6 1957
- Antología Tierra, 1930-1949. Madrid [Seminario de Problemas Hispanoamericanos, 1949] 199 p. (Colección La Encina y el mar, poesía de España y de América, 2) PQ7409.C23A75
- Saliva. *In* Morales, Ernesto A., *ed.* Cabral y Vallejo; [antología] Buenos Aires, [1960] illus. (Colección Ramicone) p. 44. PQ7797.C2114A6 1960
- Trópico negro. Buenos Aires, Editorial Sopema Argentina [c1941] 154 p. (Colección "Ayer y hoy") PQ7797.C2114T7

### Translated works

- In* Townsend, Francis., *ed. and tr.* Quisqueya; a panoramic anthology of Dominican verse. México, [Editores Unidos] 1947. 104 p. PQ7406.Z5T6

## Esther de Cáceres, 1903-

Uruguay. Poems in Spanish recorded at the Facultad de Humanidades y Ciencias Universidad de la República. Montevideo, November 11, 1958. Approximate time: 28 minutes. LWO 3797.

### Material recorded

From *Concierto de amor*

Retrato

A una flor

Melodía de los cisnes

From *Cruz y éxtasis de la pasión*

Pasa el viento

From *Concierto de amor*

Mi mano

From *Mar en el mar*

Dolorido ruiñeñor

El amor y los ojos

From *Paso de la noche*

Trance del olvido

Trance de los cantos

From *Concierto de amor*

Canto de Esther y el viento

From *Mar en el mar*

Canto del ser en el estío

From *Paso de la noche*

Lós pájaros

From *Espejo sin muerte*

Canto de Tu cara y mi cara

From *Paso de la noche*

Pausa por un halcón

From *Mar en el mar*

El llanto

### Biography

Esther de Cáceres was born in Montevideo in 1903. In 1929 she

both graduated from the University of Montevideo with a degree in medicine and published her first poetic work, *Las ínsulas extrañas*. In 1945 her *Antología* was awarded the highly distinguished Ministry of Public Instruction Gold Medal. She has long been a professor at the University's Teacher Training Institute and faculty of humanities as well as at the Instituto de Estudios Superiores. She is both founder and head of the governing commission of the Tomás García Museum. As a lecturer on the aesthetics of art and literature, she has traveled frequently and widely. Her essays and critical articles on Mistral, Supervielle, Tomás García and the Generation of '98 have been published in both Uruguayan and foreign periodicals.

### Commentary on her work

Mystic has been the term most frequently applied to Ester de Cáceres' poetry since the beginning of her career in 1929. She has sustained a religious vein throughout moods alternating between melancholy and joy. She gradually freed herself from worldly concerns and experienced moments of sudden communion with her God. With her, mysticism does not convey an abandonment of intelligent thought or a morbid quietism; it is rather a modern version of the practical mysticism of Saint Teresa and Saint John of the Cross. Poetry is her natural means of communication, rigorous and pure in form, musical, jubilant, and triumphant, and above all, vitally human. Ten books of verse published in Montevideo and three in Buenos Aires have won her high distinction at home and abroad in nearly 40 years of steady writing. Her latest works are *Los cantos del destierro* (Buenos Aires, 1963) and *Tiempo y abismo* (Montevideo, 1965).

### Selective bibliography

- Antología, 1929-1945. Buenos Aires, Editores Correo Literario [1945]  
166 p. PQ8519.C15A6 1945
- Los cantos del destierro. Buenos Aires, Editorial Losada [1963]  
158 p. (Poetas de ayer y de hoy) PQ8519.C15C3
- Concierto de amor, y otros poemas. Prólogo de Gabriela Mistral.  
Buenos Aires, Editorial Losada [1951] 168 p. PQ8519.C15C62
- Mar en el mar, madrigales, trances, saetas. Montevideo [Reuniones  
de Estudio, 1947] 103 p. PQ8519.C15M3
- Paso de la noche. Buenos Aires, Editorial Losada [1957] 101 p. (Poetas  
de España y América) PQ8519.C15P3
- Tiempo y abismo. Montevideo, Ediciones Río de la Plata, 1965.  
114 p. (Colección Poesía) PQ8519.C15T5

## Roussan Camille, 1915-1961

*Haiti. Poems in French recorded at the United States Information Service, Port-au-Prince, 1952. Approximate time: 15 minutes. LWO 1956.*

### Material recorded

From the author's typescript

Élégie blanche à Jean Brierre

Poème de la cote

Poème de la vallée

Poème de la plaine chantante

### Biography

Camille was born in Jacmel on August 27, 1915, and was educated in his native town and Port-au-Prince. He was engaged in editorial work for literary and political reviews until 1936 when he became director of the *Haïti-Journal*. The first of his many trips abroad was made in 1938 as the secretary to the Haitian Legation in Paris. From that time until his death on December 7, 1961, Camille represented Haiti at international journalism, cultural, and historical conferences in Nice, Havana, Bogotá, and San Juan. In 1945 he was press attaché at the San Francisco World Conference. The following year he returned to the *Haïti-Journal* as director; in 1953 he became director of the daily newspaper *Le National* for three years. During the last three years of his life, Camille was successively ambassador at large, cultural affairs director at the Department of Foreign Relations, regional director of World Poetry Day held in Philadelphia in 1959, and cultural affairs director at the Department of Tourism.

### Commentary on his work

Roussan Camille was probably the most widely known poet of the militant and inspired group of the period described by Professor Naomi Garret as "The Renaissance of Haitian Poetry." This fact reflected his virtuosity as an artist and his charismatic personality rather than the volume of his published works. When he died at the age of 49, his publicly known poetic production was limited to a slender volume, *Assaut à la nuit* (1940), which included 17 poems of medium length. Most of them are meditations on matters sacred to him: racial equality and social justice. His duties as a newspaper editor, diplomat, and government official afforded him the opportunity to do extensive foreign travel and to become closely associated



with poets Langston Hughes and Nicolás Guillén who have exalted African contributions to New World culture. His untimely death in 1961 prevented him from arranging the publication of three volumes of verse written between 1943 and 1958 (*Le livre de Simone*, *Les présences ardentes*, and *Quand l'oncle est un poète*).

### Selective bibliography

Assaut à la nuit, poèmes; préface par René-Piquion. Port-au-Prince, Haïti, Impr. de l'État, 1940. 90 p. PQ3949.C27A8

## Cesar A. Candanedo, 1906-

*Panama. Spanish. Prose in Spanish recorded at the United States Information Service, Panama City, October 28, 1960. Approximate time: 28 minutes. LWO 3669.*

### Material recorded

From *La Otra frontera*  
Selections

### Biography

César Candanedo was born May 12, 1906, in David, Chiriqui Province. Exposed to almost no formal schooling, he was educated largely through his own efforts. His financial situation required him to find employment at an early age, and he has for many years earned his livelihood as a sanitation inspector. Most of his short stories have been printed only in magazines. Of his novels, only *Los clandestinos* (1957), which was awarded second prize in the 1949 Ricardo Miró competition, has been published.

### Commentary on his work

As a sanitation inspector in the remotest sections of Panama, Candanedo became acquainted with problems of employment, deprivation of rights, and substandard living conditions affecting the least favored groups of the rural population. His social consciousness and a certain element of belligerency give his short stories and novels the character of protest literature. Sober and direct in style, he is skillful in handling dialogs and describing tropical nature.

### Selective bibliography

*Los clandestinos*. Panamá, República de Panamá, Departamento de Bellas Artes y Publicaciones del Ministerio de Educación, 1957. 90 p. PQ7529.C26C6

*La otra frontera*; novela. Panamá, 1967. 235 p. PQ7529.C2608

# Arturo Capdevila, 1889-

*Argentina. Poems in Spanish recorded at the United States Information Service, Buenos Aires, October 28, 1958. Approximate time: 45 minutes. LWO 2790.*

## Material recorded

The poems listed below were read by Arturo Capdevila's wife at his request. Although his failing eyesight prevented him from making the full recording, he did introduce and comment on each selection.

From *Melpómene*

(Poet's introduction)

Pórtico de Melpómene

From *El libro de la noche*

(Poet's commentary)

La muerte de Urania

From *La fiesta del mundo*

(Poet's commentary)

Romance del mar azul

(Poet's commentary)

Canción del comenero

From *Córdoba azul*

(Poet's commentary)

Córdoba azul

From *Tiempo santo*

(Poet's commentary)

Del loco amor de Dios

From *Alta memoria*

(Poet's commentary)

¡Paz, Gabriela Mistral!

## Biography

Arturo Capdevila was born in Córdoba, Argentina, on March 14, 1889. He received degrees in law and social science from the University of Córdoba in 1913. In 1911 he won the Flor Natural in the Juegos Florales of Tucumán with the poem "Canto de augur," and published *Jardines solos*, his first book of poetry. Until 1922 when he settled in Buenos Aires permanently, Capdevila taught philosophy and sociology at the University of Córdoba while also holding a judgeship.

For the next 25 years he taught Argentine and Spanish American literature courses at the University of La Plata. From his retirement in 1947 until 1960, he was vice president and then president of the Popular Lecture Institute. He is a member of the Argentine Academy of History and the Academy of Letters. He was awarded the National Prize for Literature in 1920 and 1922 as well as the Grand Prize of Honor from SADE in 1949. A prolific writer with over 80 volumes published, he has in recent years engaged in scientific and medical studies.

### Commentary on his work

Arturo Capdevila was the last important romantic voice to compete in popularity with the *enfants terribles* whose work anticipated the eventual ascendancy in Buenos Aires of the surrealist poets. *Melpómene*, a book issued in 1912 in Córdoba, a provincial capital, gave him instant fame in the nation's capital and outside the country. In the ensuing 10 years he issued three new books of verse, two poetic plays, and several collections of essays and won two prestigious national prizes. In 1922 he moved to Buenos Aires, and the "Paris of South America" became the center of operations of this prolific poet, playwright, novelist, and essayist. *Melpómene*, named after the muse of tragedy in Greek mythology, is a lyrical, eloquent requiem on the death of his parents, in which the young poet bares his anguish and seeks consolation in transcendental reflections. The popularity of this book of mourning, issued by a novel-poet in a provincial city, traveled quickly by word of mouth; Gabriela Mistral, before she became a celebrity, passed it around to friends in Chile. Capdevila's vast output of poetry, eagerly received by a host of admirers, has the romantic aura and the musical versification abhorred by later isms and covers a variety of themes — autobiographical, patriotic, historical, sacred, and folkloric.

### Selective bibliography

- Alta memoria, libro de los ausentes que acompañan, [poesía] Buenos Aires, Academia Argentina de Letras, 1961. 118 p.  
PQ7797.C28A68
- Córdoba azul. Buenos Aires, Editorial Guillermo Kraft, 1940. 143 p. col. plates.  
PQ7797.C28C57
- La fiesta del mundo. [2. ed.] Buenos Aires, Biblioteca Argentina de Buenas Ediciones Literarias, 1922. 119 p. [Babel, biblioteca argentina de buenas ediciones literarias, Ser. A, v. 3]  
PQ7797.C28F5 1922
- El libro de la noche. 2. ed. Madrid, Sociedad General Española de Librería, 1924. 158 p.  
PQ7797.C28L5 1924

- Melpómene: Canto de augur, Santificado sea, Profecía, y otros poemas. 5. ed. Buenos Aires, Cabaut, 1928. 158 p.  
PQ7797.C28M4 1928
- Obras escogidas, con una nota preliminar. Madrid, Aguilar, 1958. 1246 p.  
PQ7797.C28A6 1958
- Primera antología de mis versos. Buenos Aires, Espasa-Calpe Argentina [1943] 251 p. (Colección austral, [352])  
PQ7797.C28A17 1943
- Tiempo santo. Buenos Aires, Ediciones C. Lohlé [1959] 83 p.  
PQ7797.C28T53

## Ernesto Cardenal, 1925-

*Nicaragua. Poems in Spanish recorded at the Universidad Nacional Autónoma de México, Mexico City, October 7, 1960. Time: 28 minutes. LWO 3619.*

### Material recorded

Con Walker en Nicaragua

From *Epigramas*

Al perderte yo a ti tú y yo hemos perdido  
Hay un lugar junto a la laguna de Tiscapa

From *Hora O*

Qué es aquella luz allá lejos? ¿Es una estrella?  
A la luz de una lámpara tabular

Las ciudades perdidas

From *Gethesemane, Kentucky*

En Pascua resucitan las cigarras  
Hay un rumor de tractores en los prados  
Me despierta en la celda el largo tren de carga  
En la noche iluminada de palabras  
Los árboles parecen cabelleras de muchachas pelirrojas  
Yo apagué la luz para poder ver la nieve  
Detrás del monasterio, junto al camino

### Biography

Until 1957 Ernesto Cardenal centered his activities around completing his education and participating in a rebellion against the Anastasio Somoza regime. He was born in Granada, Nicaragua, in 1925, studied philosophy and letters at the Universidad Nacional de México, and after graduating in 1947, settled in New York City as a doctoral student at Columbia University. He returned in Nicaragua in 1954 and during his two years there joined the opposition movement. In 1957 Cardenal became a novice monk under the American writer Thomas Merton at the Trappist Monastery of Our Lady of Gethsemane in Kentucky. He continued his training for the priesthood at a Benedictine monastery in Cuernavaca and at a seminary in La Ceja, Colombia, and was ordained in 1965. Today he lives in seclusion at the Convento de Nuestra Señora de Solentiname in Nicaragua. In addition to his compositions in Spanish, Cardenal has translated works of English and North American poets, including selections from Thomas Merton's writings.



### Commentary on his work

Ernesto Cardenal figures most prominently among the younger generation of Nicaraguan poets who have tried, with varying degrees of success, to escape the influence of their fellow countryman and master of modernist expression, Rubén Darío, and his followers, who during the post-modernist period succumbed to the temptation to be imitative. The poetry of Cardenal bears no relationship to either the style or content of his predecessors' work. After experimenting with vanguardism he found his own identity as a poet in naturalness and simplicity of expression, qualities in his verse that Cardenal has distilled from his profoundly religious life and his less mystical, yet equally intense, concern for the people of his country and their social and political history. When he writes about revolutionary movements, he elevates them to the level of popular myth but at the same time makes the leading actors very human in both speech and action. Other poems reveal a keen ear for the subtleties of verbal communication and a heightened awareness of his natural surroundings whether in the rural areas of his native country or the fields outside the monasteries in which he has lived. He has shown a strong affinity with such U.S. poets as Emily Dickinson, Edgar Lee Masters, and Thomas Merton.

### Selective bibliography

- Antología [de] Ernesto Cardenal. [Santiago de Chile?] Editora Santiago  
[1967] 112 p. PQ7519.C34A8
- Epigramas; poemas. México, Universidad Nacional Autónoma de  
México, 1961. 143 p. (Colección Poemas y ensayos)  
PQ7519.C34E6
- Oración por Marilyn Monroe, y otros poemas. Medellín, Ediciones  
La Tertulia, 1965. 23 p. PQ7519.C3407

### Translated works

- In* Flakoll, Darwin, and Claribel Alegría, eds. and trs. New voices of  
Hispanic America. Boston, Beacon Press, [1962] 226 p.  
PQ7087.E5F55

## Alfredo Cardona Peña, 1917-

*Costa Rica. Poems in Spanish recorded at the Library of Congress, Washington, D.C., November 1951. Approximate time: 55 minutes. LWO 1877.*

### Material recorded

From *Los jardines amantes*  
Los jardines amantes

From *Poemas numerales*  
Soneto XIV

From *Los jardines amantes*  
Itinerario de la estatua

From *El mundo que tú eres*  
Pablo en Damasco

From *Los jardines amantes*  
Valle de México, I

From *Los jardines amantes*  
Mi tía Esther

From *Bodas de tierra y mar*  
Bodas de tierra y mar, XII

From *Poemas numerales*  
Lectura de mío Cid

From *Los jardines amantes*  
Elogio de la provincia (selections)

From *Poemas numerales*  
Lectura de Camoens

### Biography

Alfredo Cardona Peña was born in San José, Costa Rica, in 1917. He completed his studies in El Salvador. For many years he has resided in Mexico. He frequently teaches summer session Spanish literature courses at the Universidad Nacional de México. In 1951 Cardona Peña won the Inter-American Prize for poetry.

### Commentary on his work

Alfredo Cardona Peña is a Costa Rican poet and essayist who has

published most of his books in Mexico, where he has lived since 1938. Both in the form and content of his work, he excels as a poet attuned to the various theories and experiments which have prevailed in cosmopolitan Mexico City since World War II. Whether he evokes his childhood in Costa Rica, the aborigines of Middle America, or the masters of the Hispanic Renaissance, he represents the revival of poetry in Central America. His essays on modern literature bear witness to his wide knowledge and perceptive mind.

### Selective bibliography

- Bodas de tierra y mar. [México] Gráfica Panamericana [1950] 66 p. illus. PQ7297.C2484B6
- Cosecha mayor, 1944-1964; [poemas] San José, Editorial Costa Rica, 1964. 510 p. illus., port. (Biblioteca de autores costarricenses) PQ7297.C2484A17 1964
- Los jardines amantes. México, 1952. 180 p. illus. (Ediciones Cuadernos americanos, 23) PQ7297.C2484J3
- El mundo que tú eres, poemas. México, Impr. Universitaria, 1944. 65 p. PQ7297.C2484M8
- Poemas numerales, 1944-1948. Prólogo de Enrique González Martínez. Guatemala, Ministerio de Educación Pública, 1950. 131 p. (El Libro de Guatemala. Colección contemporáneos, 17) PQ7297.C2484P62

### Translated works

- In* Flakoll, Darwin and Claribel Alegria, eds. and trs. New voices of Hispanic America. Edited, translated, and with an introd. by Darwin J. Flakoll and Claribel Alegria. Boston, Beacon Press [1962] 226 p. PQ7087.E5F55

## Eduardo Carranza, 1913-

Colombia. Poems in Spanish recorded at the Biblioteca Nacional, Bogotá, November 9, 1961. Approximate time: 13 minutes. LWO 3710.

### Material recorded

From *El corazón escrito*

Día lejano  
Decir amor  
Es melancolía  
Hacia la soledad  
El extranjero  
Los ángeles  
Casida del vino

From *El corazón escrito*

Interior

From *El olvidado y Alhambra*

Es el tiempo

### Biography

Carranza was born July 23, 1913, in Apiay (Llanos Orientales) and studied at the Escuela Normal in Bogotá. He taught literature and rhetoric in secondary schools before becoming director of *El Tiempo's* literary supplement and a writer for the Colombian Radiodifusora Nacional. He also contributed regularly to *Revista de las Indias* from the time of its inception. From 1948 to 1951 Carranza was director of the Biblioteca Nacional. For several years thereafter he held diplomatic posts in Spain and Chile. While consul in Spain, he was active in the literary circles of Salamanca and Santiago de Compostela. At present Carranza resides in Bogotá, where he is professor of humanities and the history of Spanish literature at the Universidad de los Andes and director of libraries in the federal district. He is a member of the Academia Colombiana de la Lengua.

### Commentary on his work

Carranza was one of the first members of the "Piedra y Cielo" (Stone and Sky) group, so named after one of Juan Ramón Jiménez' epoch-making books. It was not a new orthodoxy conforming to an explicit program but a romantic publishing scheme started by a handful of

“angry young men” who were tired of what they considered the oratorical in Colombian poetry. Their doctrinaire pronouncements shocked the arbiters of taste, who a decade earlier had themselves rebelled against their own literary *bête noire*, belated modernism. But the work of the new poets, since it demonstrated not the flowering of a new school but the simultaneous emergence of eight inspired individuals endowed with originality and taste, instantly enchanted the poetry-reading public. They were well versed in Hispanic and European traditions and in the post-World War isms. Each was a distinct personality not bound to any single movement. Carranza was one of the charter members of this nongroup; he represented the return to the primary sources of Hispanic poetry. The wonders of nature, memories of the past, piety, romantic love, and other traditional themes do not seem repetitious in his ageless poetry, particularly in *El olvidado y Alhambra* (1957). His earliest book, *Canciones para iniciar una fiesta* (Bogotá, 1936), was partially reproduced in Madrid in 1953 together with selections from other collections of his poetry in verse.

### Selective bibliography

- Canciones para iniciar una fiesta*; poesía en verso, 1935-1950. Con ilustraciones de José Caballero. Madrid, Ediciones Cultura Hispánica [1953] 173 p. illus. (Colección La Encina y el mar, 12)  
PQ8179.C26C3 1953
- El corazón escrito*; versos de amor. Bogotá, Editorial Revista Colombiana, 1967. 90 p. (Populibro, 16) PQ8179.C26C6
- El olvidado, y Alhambra*. Dibjuos de Lara. Málaga, Ediciones Meridiano, 1957. 118 p. illus. PQ8179.C2604

### Translated works

- In* Fitts, Dudley, *ed. and tr.* Anthology of contemporary Latin-American poetry. Norfolk, Conn., New Directions [1942] 667 p.  
PQ7084.F5

## Jorge Carrera Andrade, 1903-

*Ecuador. Poems in Spanish recorded at the Radio Nacional, Caracas, June 21 and 26, 1961, and at the Library of Congress, June 26, 1970. Approximate time: 22 minutes and 43 minutes respectively. LWO 3693*

### Material recorded

From *Edades poéticas*

La vida perfecta

From *Mi vida en poemas*

Bueyes y golondrinas

From *Edades poéticas*

Campana de San Blas

Promesa del Río Guayas

Levantamiento

Edición de la tarde

Soledad habitada

El visitante de niebla

Cuaderno del paracaidista

El objeto y su sombra

La vida perfecta

Isolina

Pentecostés de la tarde

Aventura y muerte del viento

Levantamiento

Segunda vida de mi madre

Polvo, cadáver del tiempo

Campana de San Blas

Boletín de viaje

Versión de la tierra

Edición de la tarde

Juan sin cielo

El visitante de niebla

Elegía a Pedro Salinas

From *Hombre planetario*

Se prohíbe andar sobre el césped

From *Edades poéticas*

Moradas terrestres





From *Hombre planetario*  
Taller del tiempo  
La visita del amor

From *Poesía última*  
Teoría del Guacamayo

From the author's typescript  
Yo soy el bosque

From *Poesía última*  
Jornada existencial

## Biography

Jorge Carrera Andrade was born in Quito on September 18, 1903. He left the Central University before completing his legal studies to become a leading activist in the Ecuadorian Socialist Party. In Europe soon thereafter he took up the study of philosophy in Barcelona and history in Paris, Berlin, and London. Upon his return to Ecuador in 1933, he made an unsuccessful foray into politics, taught briefly, and then joined the foreign service. The following 13 years saw him in many consular offices including the one at Yokohama, Japan, where he founded the Editorial Asia-América. Once again in Quito, he was appointed to the poetry chair at the Casa de la Cultura Ecuatoriana and was elected vice president. Later in Paris he directed *El Correo*, the Spanish edition of UNESCO's magazine. Subsequently called back to the diplomatic service, Carrera Andrade was roving ambassador in Latin America, ambassador to Venezuela and the Netherlands, and until 1968, minister of foreign affairs. He is currently teaching Spanish American literature at the State University of New York, Stony Brook, Long Island. In April 1970 he attended the International Poetry Festival held at the Library of Congress, where he and Nicanor Parra represented Spanish American poetry. In 1970 he also completed a recording for the Archive which he had started in 1961. In the second recording he repeats four of the poems he had read previously. The two reels represent an excellent selection of the poet's production covering almost half a century.

## Commentary on his work

Jorge Carrera Andrade, the most widely known of the contemporary Ecuadorean poets, schooled himself at an early stage of his career in the works of such French poets as Francis Jammes and Jules Renard. During his travels throughout the world, he has nourished himself on the poetry of the Spanish golden age, developed a special knowledge and understanding of the Japanese haiku, and produced a large body of poetry. His work is scintillating yet classically clear, characterized by a wealth of human experiences and free from the bane of experiment for experiment's sake.

## Selective bibliography

- Boletines de mar y tierra. Prólogo de Gabriela Mistral. Barcelona, Editorial Cervantes, 1930. 96 p. PQ8219.C27B6
- El camino del sol; historia de un reino desaparecido. Quito, Editorial Casa de la Cultura Ecuatoriana, 1959. 372 p. F3731.C32
- Edades poéticas, 1922-1956. [Ed. definitiva, corregida por el autor] Quito, Editorial Casa de la Cultura Ecuatoriana, 1959 372 p. F3731.C32

- Hombre planetario. Quito, Editorial Casa de la Cultura Ecuatoriana, 1963. 97 p. PQ8219.C27H57
- Mi vida en poemas; ensayo autocrítico seguido de una selección poética. Caracas, Ediciones Casa del Escritor, 1962. 142 p. PQ8219.C27M5
- País secreto, poemas. Tokio, Edición del autor, 1940. 50 p. PQ8219.C27P3

### Translated works

- Secret country, poems; translated by Muna Lee. Introduction by John Peale Bishop. New York, Macmillan, 1946. 77 p. Spanish and English. PQ8219.C27P3.1946
- To the Bay Bridge. Canto al puente de Oakland. Original text in Spanish, English translation by Eleanor L. Turnbull. Stanford University, Calif., Office of Pan-American Relations, Hoover Library on War, Revolution and Peace, 1941. 20 p. PQ8219.C27C3
- Visitor of mist. Introduction and translations by G. R. Coulthard. London, Williams & Norgate [1950] 74 p. PQ8210.C27V5

## Alejandro Carrión, 1915-

*Ecuador. Poems and prose in Spanish recorded at the Casa de la Cultura Ecuatoriana, Quito, May 4 and 5, 1961. Approximate time: 1 hour, 2 minutes. LWO 3695.*

### Material recorded

From *Luz del nuevo paisaje*

Buen año

Salteador y guardián

From *Poesía de la soledad y el deseo*

Canción del tranquilo morir

Dulce niñera rubia de los sueños

From *Agonía del árbol y la sangre*

Misterio

Plegaria

From *La noche oscura*

Jonás

From *La sangre sobre la tierra*

Canto a la línea equinoccial

(Part V: La línea bajo el sol del Ecuador)

From *Nunca! Nunca!*

Canción

Lección

Mi pueblo

From *El tiempo que pasa*

Plegaria

From *La espina*

El día más feliz de la vida

(Chap. 1, Part 5)

La muerte de don Adalid Salcedo

(Chap. 2, Part 2)

### Biography

Alejandro Carrión, winner of Columbia University's Maria Moors Cabot Prize for journalism in 1961, has also distinguished himself as a poet. At the age of 29 he was appointed to the chair in poetry at the Casa de la Cultura Ecuatoriana. He was later director of the

Casa's publishing house and founder of the literary reviews *Letras del Ecuador* and *La Calle*. A cousin of Benjamín Carrión, he was born in Loja on March 11, 1915, and was educated at the Universidad Nacional and at the Universidad de Loja. During his student years, Carrión joined the Socialist Party, held administrative posts in the government, and wrote his first book of poetry, *Luz del nuevo paisaje* (1937). For many years Carrión has written a daily column of political analysis for *El Universo* of Quito.

### Commentary on his work

Alejandro Carrión has devoted his time to journalism as an influential political analyst and to the writing of poetry and prose fiction. Both romantic and metaphysical, his poetry, with its rich musicality and imagery, has a universal appeal beyond the barriers of language and fashions of form. This fact was evidenced in 1944, when a U. S. publisher, New Directions, included this Ecuadorean poet in a book entitled *Five Young American Poets*. The term "American" was used, in this instance, in a hemispheric sense, since the four other individuals were poets from the United States (Jean Garrigue, Tennessee Williams, Eve Merriam, and John Frederick Nims). Carrión's poems were translated into English from the original Spanish by Dudley Fitts.

### Selective bibliography

- Agonía del árbol y la sangre. Loja [Ecuador] Editorial Universitaria, 1948. 55 p. (Biblioteca de autores lojanos) 4PQ Sp. Am.-512
- La espina. Buenos Aires, Editorial Losada [1959] 204 p. (Novelistas de España y America) PQ8219.C27E8
- Luz del nuevo paisaje; libro de poesía (1934-1935). Portada y maderas de Eduardo Kingman. Quito, Ediciones Elan, 1937. 37 p. illus. PQ8219.C277L8
- Poesía. Quito, Editorial Casa de la Cultura Ecuatoriana, 1961. 316 p. PQ8219.C277A17 1961
- Poesía de la soledad y el deseo, 1934-1939, con un poema de Augusto Sacoto Arias. Quito, Ediciones de la Universidad Central, 1945. 64 p. PQ8219.C277P6
- El tiempo que pasa; [poemas. Montevideo] 1963 [cover 1964] 39 p. (Cuadernos Julio Herrera y Reissig) PQ8219.C277T5

### Translated works

- In Fitts, Dudley, ed. and tr. Anthology of contemporary Latin-American poetry. Norfolk, Conn., New Directions [1947] 677 p. PQ7084.F5 1947



## Benjamin Carrión, 1897-

*Ecuador. Essays in Spanish recorded at the Casa de la Cultura Ecuatoriana, Quito, April 29, 1961. Approximate time: 1 hour, 9 minutes. LWO 3696.*

### Material recorded

From *San Miguel de Unamuno*

Tercera meditación: Presencia y fin

From *Santa Gabriel Mistral*

Cuarta meditación (La letra y la ternura)

Quinta meditación (Madre y maestra)

From *Atahuallpa*

Selections

Selections (cont'd)

### Biography

Benjamin Carrión was born in Loja on April 20, 1897, into a family of poets. After receiving a law degree from the Central University he returned to Loja where he taught at the university, entered politics, and was elected a national deputy. During the six years he spent in Le Havre as a consular official he published *Los creadores de la nueva América*, with a preface by Gabriela Mistral. He wrote *Atahuallpa* (1934) while ambassador to Mexico. When he returned to Ecuador, he became dean of the faculty of letters in Loja and participated in the anti-Páez movement. After a period in exile, Carrión joined the new government as minister of education, an office he filled for almost a decade. Since then he has concentrated his efforts on promoting the growth of the Casa de la Cultura Ecuatoriana; for many years after its foundation, Carrión was president of this institution.

### Commentary on his work

Benjamin Carrión is a literary historian and essayist whose writings and public activities have not only influenced the intellectual life of his native Ecuador but also contributed to the continental endeavor to identify the Hispanic and Indian elements in America. His first book was an interpretation of the social thought of four 20th-century "creators" of the new America. His second book, a novel, is important not for its intrinsic merits as a work of art, but for its influence on younger writers who later stressed socio-political themes in their fiction. Penetrating analysis and excellence of style characterize a 1930



study of five highly individual writers, Teresa de la Parra, Lascano Tegui, Torres Bodet, Pablo Palacio, Sabat Ercasty, not then widely known outside their respective countries. Outstanding among his other works is *Atahuallpa*, an ambitious biography of the Quito-born Inca ruler, a symbol of the values of Indian America. His breadth of vision is revealed in a series of exegeses dealing with "the saints of the human spirit," among whom he includes Miguel de Unamuno and Gabriela Mistral.

### Selective bibliography

- Atahuallpa. México, Impr. Mundial, 1934. 314 p. illus. ports.  
F3429.A83
- San Miguel de Unamuno; ensayos. Quito, Casa de la Cultura Ecuatoriana, 1954. 327 p. illus. facsims., ports. (*His* Los santos del espíritu)  
PQ7081.C32
- Santa Gabriela Mistral; ensayos. Quito, Editorial Casa de la Cultura Ecuatoriana, 1956. 339 p. facsims., ports. (*His* Los santos del espíritu)  
PQ8097.G6Z53

# Enrique Casaravilla Lemos, 1887-1968

Uruguay. Poems in Spanish recorded at the Facultad de Humanidades y Ciencias, Universidad de la República, Montevideo, November 11, 1958. Approximate time: 20 minutes. LWO 3798.

## Material recorded

From *Las fuerzas eternas*  
Como la menos suave flor . . .

From *Las formas desnudas*  
En lo oscuro do la senda  
Versos terrenos . . .

From *Partituras secretas*  
Cántico asombroso

From *Las formas desnudas*  
Un halcón

From *Partituras secretas*  
Circo  
La cosa que vemos  
Fatiga triste

Bellos o humildes

From *Partituras secretas*  
Ante un león . . . asombro

Relieve

From *Partituras secretas*  
Ante el rumor del mundo  
Palpitante hacia los arcanos insignes

Árbol lírico

## Biography

Casaravilla Lemos was born in Montevideo on October 9, 1887. He studied at the seminary in his native city and soon after graduating, published *Los puntos de apoyo* in collaboration with Justo Deza. His life was devoted exclusively to writing poetry, which has been published in several volumes as well as in such literary reviews as *Teseo*, *La Pluma*, and *Cruz del sur*. He died in Montevideo on January 25, 1968.

### Commentary on his work

In the brilliant group of poets who appeared after the decline of modernism in Uruguay, Casaravilla Lemos stood out as a sort of resurrected Verlaine. The conflicting tendencies within him included a strong inclination toward rationality and an equally strong attraction to both Dionysian and mystical forces. In his musical verse the sensualist and the thinker, engaged in a constant struggle, inquire into the mysteries of life and death. His first book of consequence, *Las fuerzas eternas* (1920), was followed 10 years later by *Las formas desnudas*. For several decades his admirers, who comprise many of the intellectual elite, have been waiting for the publication of a comprehensive collection of poems on which Casaravilla Lemos had been working in seclusion.

### Selective bibliography

Las formas desnudas. [Montevideo] Impr. Germano Uruguay, 1930.  
149 p. port. PQ8519.C27F6

Las fuerzas eternas (verso). Montevideo, C. García, 1920. 66,  
[21] p. PQ8519.C27F8

Partituras secretas, [poemas] Prólogo de Esther de Cáceres. Montevideo [Ministerio de Instrucción Pública y Previsión Social, 1967] 143 p. (Biblioteca de cultura uruguaya, v. 2)  
PQ8519.C27P3

# Ricardo Castaneda Paganini

*Guatemala. Prose in Spanish recorded at the United States Information Service, Guatemala City, September 22, 1960. Approximate time: 9 minutes. LWO 3649*

## Material recorded

From *Tecún-Umán; héroe nacional de Guatemala*

Introductory paragraph

Para poder reconstruir la figura histórica de Tecún-Umán . . .

El documento histórico que recogió la gesta histórica . . .

Hecha esta previa aclaración paso a transcribir los . . .

Y luego el Capitán Tecún alzó el vuelo, pues venía . . .

## Biography

Castañeda Paganini was born in Guatemala City and was educated in Spain at the Instituto Cardenal Cisneros, Madrid, and at the law schools of the Universities of Salamanca and Madrid. After completing his training at the Royal Diplomatic and Consular Institute in the Spanish capital he held consular and embassy posts there and in Barcelona. After his return to Guatemala, Castañeda Paganini was appointed minister of education. In following years, he was ambassador to Cuba, delegate to the United Nations, director of the Radiofusora Nacional, and director of the Oficina de Turismo. At present he is director of the Biblioteca Nacional, a position he holds for the second time.

## Commentary on his work

Castañeda Paganini has studied the pre-Hispanic cultures and the colonial educational institutions of his native Guatemala. He has published a number of essays, addressed to both specialists and the general public. His learned paper on the country's national hero, Tecum-Umán, documents for the first time the identity of the 16th-century Quiché prince, who over the course of time had taken on mythical qualities to the Guatemalan people.

## Selective bibliography

Tecún-Umán, Héroe nacional de Guatemala. Guatemala [Tip. Nacional] 1956. 27 p. F1465.T4C3

# Leopoldo Castedo, 1915-

*Chile. Prose in Spanish recorded at the Instituto de Investigaciones Musicales, Universidad de Chile, Santiago de Chile, 1958. Approximate time: 37 minutes. LWO 3747.*

## Material recorded

Interview with the Chilean historian Francisco Antonio Encina.

## Biography

Leopoldo Castedo was born in Madrid on February 27, 1915. He graduated from the Universidad de Madrid in philosophy and letters and began his career teaching at the University's Seminario de Estudios Americanistas and at the Madrid Centro de Estudios Históricos. In 1939 Castedo left Spain and emigrated to Chile. Once settled in Santiago he began working for the Biblioteca Nacional, publishing articles in *La Nación* and *Zig-Zag*, and helping to establish *Defensa*, a daily newspaper. Castedo has taught at the Universidad de Chile, been guest lecturer in art history at several Brazilian universities, and been editor in chief of the magazine *Antártica* at the Dirección de Informaciones y Cultura. At the Universidad de Chile Castedo was publications chief of the Instituto de Investigaciones Musicales. Formerly director of information at the Inter-American Development Bank, he is today chairman of the department of art history at the State University of New York at Stonybrook.

## Commentary on his work

Leopoldo Castedo, historian and art critic, was born and educated in Spain. At the end of the 1936-39 Civil War he emigrated to Chile where he soon identified himself with the cultural life of the country. He became friends with the venerable historian Francisco Antonio Encina, the author of the monumental history of Chile from prehistoric times to 1891 (see entry for Encina in this guide). In 1952 when the 20th and last volume of this work was issued, Castedo was authorized by the octogenarian historian to write a compendium of it. He was also instructed by the author to determine the size of the compendium and to use his own literary style. The result was a three-volume work entitled *Resumen de la historia de Chile*, published in 1954. A feature that enhanced the value of this new work was the large quantity of maps and other iconographic material collected

from diverse sources in Chile. Ten years later in 1964, Castedo published in the United States a book in English in another specialty of his, colonial Ibero-American art. Its title is *The Baroque Prevalence in Brazilian Art*. Gilberto Freyre, the Brazilian scholar, in a preface to this book states that Castedo has exceeded the objectives of history and art criticism by also considering the anthropological and philosophical implications of the subject and adds that Castedo's own photographs are "the most expressive photographs ever to illustrate a publication on the prevalence of the Baroque in Brazilian art."

### Selective bibliography

- The baroque prevalence in Brazilian art. New York, C. Frank Publications [c1964] 151 p. illus. N6650.C3
- Encina, Francisco Antonio. Resúmen de la historia de Chile. Redacción, iconografía y apéndices de Leopoldo Castedo. [Santiago de Chile] Zig-Zag [1954] 3 v. (2165 p.) illus., facsim., maps, plates, ports. F3081.E66
- A history of Latin American art and architecture from pre-Colombian times to the present. Translated and edited by Phyllis Freeman. New York, Praeger [1969] 320 p. illus. (part col.), maps, ports. (Praeger world of art series) N6502.C3213 1969



# Antonio Castro Leal, 1896-

*Mexico. Prose in Spanish recorded at the United States Information Service, Mexico City, October 27, 1960. Approximate time: 32 minutes. LWO 3620.*

## Material recorded

From *Juan Ruíz de Alarcón*

Chapter 3 (selections on "La verdad sospechosa")

From the author's typescript

El Museo Metropolitano de Nueva York (selections)

From *El laurel de San Lorenzo*

El imperialismo andaluz

El destino de la América Latina

## Biography

Born in San Luis Potosí in 1896 and trained in law at the Universidad Nacional de México, Castro Leal is at present director of the Colección de Escritores Mexicanos at Editorial Porrúa. As a young man he composed poetry, publishing it under the pseudonym of "Miguel Potosí," as well as essays and short stories. Although he produced numerous articles, prologues to books, and anthologies, Castro Leal did not publish his first book until he was 47 years old. After completing his studies he taught literature and was a rector, then chief of the fine arts department at the Universidad Nacional. From the late 1930's through the early 1950's Castro Leal held diplomatic posts in Latin America and Europe, became a permanent delegate to UNESCO in 1949, and served several years on the Executive Council of that organization. In 1940, he was editor of *Revista de literatura Mexicana*. Today, Castro Leal is a researcher at the Universidad Nacional and a member of the Mexican Academy of Language and of El Colegio Nacional.

## Commentary on his work

Castro Leal, literary historian and critic, essayist, and short story writer, is one of the most respected literary figures of Mexico. From 1914 to 1942 he compiled an anthology of Mexican poetry, translated several English works, and served as the editor of Spanish American classics. Since 1943 he has added to these publications solid works of erudition, interpretative essays of distinction, and prose fiction

of marked originality. His *Juan Ruiz de Alarcón, su vida y su obra* (1943) is regarded as the best documented monograph on the Mexican dramatist who moved to Madrid in his early thirties to become one of the four luminaries of the Spanish golden age theater. In 1953 Castro Leal published *La poesía mexicana moderna*, an amplification of his earlier anthologies. In 1959 he made his debut as a short story writer with *El laurel de San Lorenzo*, a collection of tales and fantasies rich in mystery, satire, and science fiction. During the period 1958-64 he issued two voluminous anthologies of Mexican novels and legends dealing with colonial Mexico and the Mexican Revolution of 1910, respectively. The 4,000 to 5,000 double-column pages of these anthologies include a wide selection of such works with introductory essays, chronology, indexes of protagonists and places, vocabulary, and bibliography. These comprehensive collections of indigenous, colonial, and revolutionary documents are a major contribution to the history of Mexican literature and to the interpretation of four centuries of Mexican life.

### Selective bibliography

Juan Ruiz de Alarcón, su vida y su obra. Presentación de Alfonso Reyes. México, Cuadernos Americanos, 1943. (Ediciones Cuadernos Americanos, 2) PQ6431.R8Z6 1943

El laurel de San Lorenzo; [cuentos. México] Fondo de Cultura Económica [1959] 201 p. (Letras mexicanas, 56) PQ7297.C2775L3

# Camilo Jose Cela, 1916-

*Spain. Prose in Spanish recorded at the Library of Congress, Washington, D.C., May 27, 1964. Approximate time: 1 hour. LWO 4303.*

## Material recorded

From *Viaje a la Alcarria*

Unos días antes (Chap. 1)

El camino de Guadalajara (Chap. 2)

Del Henares al Tajuña (Chap. 3 to p. 60)

## Biography

Camilo José Cela was born in Iria Flavia (now Padrón) in Galicia on May 4, 1916. The son of a Spaniard and an English woman, he lived in London until the age of four. He studied in Santiago de Compostela and at the Universidad de Madrid at the schools of medicine, law, and philosophy and letters. When 20 years old he published a book of poetry entitled *Pisando la dudosa luz del día*. Because the Civil War broke out in the same year, Cela never had the opportunity to complete his university studies. In 1937 he enlisted in the Nationalist Army and was discharged in 1939, having risen to the rank of corporal. In 1942 *La familia de Pascual Duarte* was published. In 1947 Cela, who likes to dabble in painting, held an exhibition of his works on canvas at the Librería Clan in Madrid. He is an amateur movie actor as well and sometimes indulges in amateur bullfighting. Cela is an indefatigable traveler whose books *Viaje a La Alcarria* and *Judíos, moros y cristianos* reflect his intimate knowledge of the most hidden corners of Spain. He makes frequent trips to other European countries and has traveled widely in the Americas. His most recent trip to the United States was made in 1969. Since 1954 he has chosen to divide his time between Madrid and Palma de Mallorca where he directs *Papeles de son armadans*, a review he founded in 1956. In 1957 he was elected to the Real Academia. Cela contributes regularly to the newspapers *La Vanguardia* (Barcelona) and *Arriba* (Madrid) and has organized literary conferences such as the Jornadas Europeas de Palma de Mallorca and Conversaciones Poéticas de Formentor.

## Commentary on his work

Cela emerged as a major force in contemporary Spanish literature with his first novel, *La familia de Pascual Duarte*, which is presented

as the autobiographical narrative of a murderer. There is a great deal of existential despair in Pascual, who killed the things he loved and hated. This novel, together with *La colmena* (1951), introduced a new literary movement known as tremendismo, reflecting the anguish of everyday life and depicting acts of violence in great detail. Tremendismo tends to present passive acceptance of fate, which distinguishes it from existentialism. Cela has also produced excellent narratives about various Spanish regions in which he interprets villages, people, folklore, and landscapes. In *Viaje a La Alcarria* he narrates local legends; his descriptions of rivers, mountains, trees, flowers, architectural details, and art are magnificent. He evidently enjoys himself when he is not in the big cities. Cela's real talent lies in making people and places memorable. [Georgette M. Dorn]

### Selective bibliography

- La colmena*. [3. ed.] Barcelona, Editorial Noguer [1957] 394 p. illus. (*His Caminos inciertos*, 1) (Colección El Espejo y la pluma, 3) PQ6605.E44C6 1957
- La familia de Pascual Duarte*. Buenos Aires, Emecé [1945] 187 p. (Colección Hórreo, 23) PQ6605.E44F3
- Historias de Venezuela: La catira*, [novela] Barcelona, Editorial Noguer [1955] 405 p. illus. PQ6605.E44H5 1955 Rare Bk. Coll.
- Judíos, moros y cristianos. Notas de un vagabundaje por Ávila, Segovia y sus tierras*. Barcelona, Ediciones Destino [1956] 309 p. (Ancora y delfín, 120) DP42.C417
- Mis páginas preferidas*. [Madrid, Editorial Gredos, 1956] 414 p. (Biblioteca románica hispánica, 6: Antología hispánica, 4) PQ6605.E44A6 1956
- Mrs. Caldwell habla con su hijo*. Barcelona, Ediciones Destino [1953] 231 p. (Ancora y delfín, 83) PQ6605.E44M5
- Obra completa*. v. 1+ Barcelona, Ediciones Destino [1962+] PQ6605.E44 1962
- Pabellón de reposo*. [2. ed.] Barcelona, Ediciones Destino [1952] 210 p. (Ancora y delfín, 74) PQ6605.E44P3 1952
- Viaje a La Alcarria; con los versos de su Cancionero, cada uno en su debido lugar*. [4. ed.] Barcelona, Ediciones Destino [1958] 224 p. (Ancora y delfín, 101) DP302.L13C4 1958

### Translated works

- Ávila*. [English translation by John Forrester. 4th ed.] Barcelona, Editorial Noguer [1964] 27, [43] p. illus. (*Andar y ver: gñdes to Spain*) DP402.A85C43 1964

- The family of Pascual Duarte. Translated and with an introduction by Anthony Kerrigan. Boston, Little, Brown [1964] 166 p.  
PZ3.C3303 Fam
- The hive; translated by J.M. Cohen in consultation with Arturo Barea. With an introduction by Arturo Barea. New York, Farrar, Straus and Young [1953] 257 p.  
PZ3.C3303 Hi2
- Journey to the Alcarria. Translated by Frances M. López-Morillas. With an introduction by Paul Ilie. Madison, University of Wisconsin Press, 1964. 139 p. illus., map.  
DP302.L13C413
- Mrs. Caldwell speaks to her son. Mrs. Caldwell habla con su hijo, in the authorized English translation and with an introduction by J.S. Bernstein. Ithaca, N.Y., Cornell University Press [1968] 206 p.  
PZ3.C3303 Mi
- Pabellón de reposo. Rest home. English version by Herma Briffault. [New York] Las Américas Pub. Co. [1961] 219 p. (A cypress book)  
PQ6605.E44P3 1961



## Oscar Cerruto, 1912-

*Bolivia. Poems in Spanish recorded at the Library of Congress, Washington, D.C., August 5, 1960. Approximate time: 20 minutes. LWO 3811.*

### Material recorded

From *Patria de sal cautiva*

Patria de sal cautiva

Los dioses oriundos

Canto a la heredad entrañable

Altiplano

El tiempo

Orfeo

Soledad, única herencia

### Biography

Oscar Cerruto was born in La Paz in 1912 and completed his studies in that city. He began to write at the age of 14 by working as a reporter for *La Verdad*. As a young man he was a member of "Los Vanguardistas," a group determined to break with the predominant literary schools. For a number of years he held minor public administration posts and then went abroad. Upon his return he worked at the chancery and was soon sent to Argentina as the Bolivian Embassy's cultural attaché. While director of *El Diario* of La Paz, Cerruto was regarded as dean of the press corps. At present he is Bolivian ambassador to Montevideo.

### Commentary on his work

Oscar Cerruto is a Bolivian poet, novelist, and short story writer whose two books of verse reveal a poet of wide range and sustained emotional balance. He combines the rich traditions of romanticism and modernism with features of vanguardist schools, while adapting them to the altiplano psyche. It is apparent that these two books, notwithstanding the short interval between their respective dates (1957 and 1958), were composed over a long period of time. The later one, *Patria de sal cautiva*, published in Buenos Aires, definitely places him at the forefront of South American poets. Cerruto's novel, *Aluvión de fuego* (Santiago, 1935) was the first of a number of significant novels featuring the Chaco War of 1932-35 between Bolivia and Paraguay. A 1960 book, *Cerco de penumbras*, is a series of short stories of impressive originality.



### Selective bibliography

Aluvión de fuego. Prólogo de Luis Alberto Sánchez. Santiago de Chile, Ediciones Ercilla, 1935. 212 p. (Biblioteca América)

PQ7819.C35A7

Cerco de penumbras. La Paz [Ministerio de Educación y Bellas Artes, 1960?] 219 p.

PQ7819.C35C4

Patria de sal cautiva. Buenos Aires, Editorial Losada [1958] 72 p. (Poetas de España y América)

PQ7819.C35P3

## Fernando Charry Lara, 1920-

*Colombia. Poems in Spanish recorded at the Biblioteca Nacional, Bogotá, May 20, 1961. Approximate time: 28 minutes. LWO 3711.*

### Material recorded

From *Nocturnos y otros sueños*

Cielo de un día  
Al mar la sombra mía  
Noche desierta  
Como la ola  
Llegar en silencio  
Nocturno lejanía  
Secreta vida  
Te hubiera amado

From *Los adioses*

Ciudad  
Fantasma

From *Nocturnos y otros sueños*

Tendido en el lecho

From *Los adioses*

A la poesía

### Biography

Charry Lara was born in Bogotá on September 14, 1920, and was educated at the National University Law School. He headed the cultural extension service at the university, occupied a high post on the Social Security Board, and then worked for the Compañía Nacional de Radiodifusión as poetry commentator and later as director. A former member of the editorial staff of *Mito*, Charry Lara now lives in Bogotá and teaches Spanish American literature at the Universidad de los Andes. Colombian as well as foreign publications often publish his essays and articles of literary criticism.

### Commentary on his work

For the exciting 30 years during which the "angry young men" questioned the validity of traditional canons in Colombian poetry, Fernando Charry Lara stands apart from others in both style and temperament. He thus avoided the excessive refinement of those who had

rediscovered the Spanish golden age. His austere, rigorous poetry with its muffled music finds its best expression in the nocturnes in *Nocturnos y otros sueños* (1949) and *Los adioses* (1963). In the poems in these two books the central character becomes the sea rather than a dearly loved one, and poetry is regarded not as art but as an illusion.

### Selective bibliography

Los adioses. Bogotá, Impr. Nacional, 1963. 75 p. (Ediciones del Ministerio de Educación, 3) PQ8179.C48A65

Nocturnos y otros sueños. Bogotá, Editorial ABC [1949] 98 p. PQ8179.C48N6

## Fernando Chaves, 1902-

*Ecuador. Prose in Spanish recorded at the Casa de la Cultura Ecuatoriana, Quito, May 3, 1961. Approximate time: 1 hour, 10 minutes. LWO 3697.*

### Material recorded

*La embrujada* (in its entirety)

From *Escombros*

Chapter 15

From unpublished "Memorias"

Selections

### Biography

Fernando Chaves was born in Otavalo, Ecuador, on February 13, 1902. He graduated from the Juan Montalvo Normal Institute in Quito and pursued further study in the field of education in Mexico. When he returned to Ecuador he obtained a teaching post in a small village in Pichincha Province. There he wrote his first novels, *Plata y bronce* (1927) and *La embrujada* (1932). During the following years, Chaves taught philosophy and education in several institutes and at the Universidad Central. Chaves became so eminent as an educator that he was appointed minister of education under President Galo Plaza. He then entered the diplomatic service, alternately holding consular posts in European countries and administrative posts at the Ministry of Foreign Affairs in Quito. After serving as director of the National Library for several years, Chaves resumed his diplomatic work as ambassador to El Salvador.

### Commentary on his work

Fernando Chaves' first novel, *Plata y bronce*, awarded an unprecedented national prize in 1927, entitles him to be considered the first full-fledged pro-Indian novelist in Ecuador. His triumph failed to arouse interest outside Ecuador, mainly because the time was not ripe in other countries for the combative approach to Indian themes in fiction. The indigenist novel as a genre finally attracted international interest with the publication of works by other Ecuadoreans, particularly Jorge Icaza's *Huasipungo*. Thirty-one years later Chaves published *Escombros*, an admirably written psychological

novel in which the geographic setting is vague and the social denunciation and fighting language that infused his earlier works is totally absent.

### **Selective bibliography**

Escombros. Quito, Editorial Casa de la Cultura Ecuatoriana, 1958.  
225 p. PQ8219.C5E8

Plata y bronce, [novela]. La embrujada, [Corta novela]. Quito, Editorial  
Casa de la Cultura Ecuatoriana, 1954. 351 p. PQ8219.C5P6 1954

## Jaime Chaves Granja, 1909-

*Ecuador. Prose in Spanish recorded at the Casa de la Cultura Ecuatoriana, Quito, May 1, 1961. Approximate time: 32 minutes. LWO 3698.*

### Material recorded

From *Humanismo y dialéctica*

Selections from *El nuevo humanismo*

### Biography

Chaves was born in Quito on April 4, 1909. He earned a licentiate in political science and then became a professor at the Mejía Nacional College. He was later the school's rector. For many years he held a faculty post at the Central University and directed its school of political science. Chaves has been an under secretary for public education, national deputy, senator, and director of the National Library. He is now president of the Casa de la Cultura Ecuatoriana. As an essayist, he writes frequently for Ecuadorian and foreign newspapers and periodicals.

### Commentary on his work

A prominent journalist and a dedicated professor of philosophy, Chaves Granja joined the relatively small number of Ecuadorean writers who have followed in the footsteps of Montalvo and Zaldumbide as essayists in the great tradition. In *Humanismo y dialéctica* he discusses basic philosophical, political, and economic problems confronting the individual and society and proposes a "new humanism," which he defines as a theory and a course of action that will dignify the human spirit.

### Selective bibliography

Humanismo y dialéctica. Quito, Casa de la Cultura Ecuatoriana, 1959.  
387 p. B1059.C53H8



# Ignacio Chávez, 1897-

*Mexico. Prose in Spanish recorded at the Universidad Nacional Autónoma de México, Mexico City, November 3, 1960. Approximate time: 1 hour, 34 seconds. LWO 3623.*

## Material recorded

El Padre Hidalgo

Grandeza y miseria de la especialización médica

Adiós a Alfonso Reyes

## Biography

Dr. Chávez was born in Mexico in 1897. After obtaining a medical degree, he specialized in cardiology. As one of Mexico's most eminent physicians he has been president of the National Academy of Medicine and dean of the National University's faculty of medicine, a post he left in 1961 to become rector of the university. Since his resignation in March 1966, Dr. Chávez has continued to live in Mexico City.

## Commentary on his work

Dr. Ignacio Chávez has distinguished himself as a cardiologist of international stature and as professor and rector at the National University in Mexico City. His interest in the humanities has led him to deliver addresses to academic audiences on such occasions as the bicentennial of the birth of Hidalgo, the "Father of Mexican Independence," and the interment of Alfonso Reyes, the illustrious poet and humanist. Both addresses have become treasured pieces of Mexican oratory.

## Selective bibliography

El Padre Hidalgo. [Discurso pronunciado . . . el 8 mayo de 1953, en el recinto de la ilustre Universidad Michoacana de San Nicolás de Hidalgo] Monterrey, México, Universidad de Nuevo León, 1953. 25 p. (Año del Padre Hidalgo. Ediciones de homenaje, 1)  
F1232.H6117

Rivera, Diego. Diego Rivera, sus frescos en el Instituto Nacional de Cardiología. Mexico, 1946. 43 p. mounted illus. (part col.), 6 port.  
ND259.R5C5

## Alí Chumacero, 1918-

Mexico. Poems in Spanish recorded at the United States Information Service, Mexico City, October 20, 1960. Approximate time: 26 minutes. LWO 3621.

### Material recorded

From *Páramo de sueños*  
A una flor inmersa  
Poema de amorosa raíz  
Mi amante

From *Imágenes desterradas*  
Pureza en el tiempo  
Elegía del marino  
Laurel caído

From *Palabras en reposo*  
El orbe de la danza  
Monólogo del viudo

Salón de baile

From *Palabras en reposo*  
Responso del peregrino  
Los ojos verdes  
Alabanza secreta

From *Poesía mexicana*  
El proscrito

From *Palabras en reposo*  
De cuerpo presente

### Biography

Chumacero was born in Acaponeta, Nayarit, on July 9, 1918, and was educated at the Universidad de Guadalajara. He settled in Mexico City in 1937 and two years later published "De amorosa raíz," his first poem. In the decade following Chumacero helped establish and was occasionally director of *Letras de México*, founded *Tierra Nueva* with José Martínez and others, and edited *El Hijo Pródigo*. His collection of verse, *Páramo de sueños* (1944), was deemed the best literary creation of the younger generation in that year. In 1949 Chumacero joined several others in establishing "México en la Cultura," the literary supplement of *Siempre!*, which published his articles weekly. In 1952

he was a fellow at El Colegio de México and in 1953 at the Centro Mexicano de Escritores. Since 1964 Chumacero has been general manager of the Fondo de Cultura Económica and a member of the Academia Mexicana de la Lengua. The Universidad Nacional recently produced a record of Chumacero reading his works for their "Voz Viva de México" collection.

### Commentary on his work

Alí Chumacero is one of the most individualistic poets of the Tierra Nueva generation. This generation, named after a journal introduced between 1940 and 1942, was composed of a group of young Mexicans who were to become prominent figures in belles lettres and philosophy. Chumacero's poetry resisted the temptation to follow ideological fashions and stylistic experiments. With him the poem was always an end and not a means. His bleak, desolate poems are the intellectual meditations of an austere man who witnesses but neither condemns nor pities. His own being and personal experiences are but part of the elements which he introduces with stoic detachment in his secular songs. Chumacero's poetry in print, *Páramo en sueños* (1940), *Imágenes desterradas* (1948), *Palabras en reposo* (1956), and a few individual poems published in Max Aub's *Poesía mexicana, 1950-1960*, has been consistent in metrical style, although its content has become progressively enigmatic and even hermetic. His meter is rather unusual in its simplicity, namely, the persistence of seven- or 11-syllable basic clauses.

### Selective bibliography

- Imágenes desterradas. México, Editorial Stylo, 1948. 61 p. (Nueva floresta, 7) PQ7297.C53I5
- Palabras en reposo. [México] Fondo de Cultura Económica [1956] 62 p. (Letras mexicanas, v. 23) PQ7297.C53P3
- Páramo de sueños, seguido de Imágenes desterradas. México [Universidad Nacional Autónoma de México] 1960. 106 p. PQ7297.C53P32 1960
- Aub, Max, ed. Poesía mexicana, 1950-1960. Mexico, Aguilar [1960] 373 p. PQ7258.A8

## Daniel Cosío Villegas, 1900-

Mexico. Prose in Spanish recorded at the Universidad Nacional Autónoma de México, Mexico City, October 28, 1960. Approximate time: 48 minutes. LWO 3622.

### Material recorded

From *La constitución de 1857 y sus críticos*  
Magistrados libres y cautivos (Chap. 5)

### Biography

Born July 23, 1900, in Mexico City, Cosío Villegas is at present Secretary of Public Education. He holds degrees in letters, arts, and law, after studying at the Universidad Nacional and at Harvard, Wisconsin, Cornell, the London School of Economics, and the École Libre des Sciences Politiques in Paris. Cosío Villegas taught at the Universidad Nacional and at the National School of Economics and was director of the latter in 1933-34. In 1934 he organized and became the first director of the Fondo de Cultura Económica. For many years he also directed *El Trimestre económico*. From 1939 to 1963 Cosío Villegas was alternately director and president of El Colegio de México — a center for writers founded by him after the Spanish Civil War as the Casa de España. From 1958 to 1964 he was a professor on the faculty of philosophy and letters at the National University.

### Commentary on his work

Daniel Cosío Villegas, a renowned Mexican intellectual, has had for several decades separate audiences at home and abroad as a social scientist and a political essayist. His specialized works, some of them multivolumed, are of prime importance to economists, sociologists, and historians. This is the case with an extraordinary history of Mexico covering the period 1867-1911, *Historia moderna de México* (six volumes issued from 1955 to 1963), prepared under his direction by a team of researchers and written principally by him. Of wider appeal was *Estados Unidos contra Porfirio Díaz* (1956), translated into English by Nettie Lee Benson (*The United States versus Porfirio Díaz*, 1963), and *Extremos de América* (1949). The latter is a collection of essays published in periodicals over a 10-year period on problems of Latin America, internal and vis-à-vis Washington and Moscow. An English translation by Américo Paredes, entitled *American Extremes* (1964), includes most

of the essays of the original book plus four later articles published between 1950 and 1961.

### **Selective bibliography**

- La Constitución de 1857 y sus críticos. México, Editorial Hermes [1957]  
199 p. JL1211.C6
- Estados Unidos contra Porfirio Díaz. México, Editorial Hermes [1956]  
344 p. F1233.5.D53C6
- Extremos de América. [México] Tezontle [1949] 331 p. F1226.C798
- Historia moderna de México. v. 1+ México, Editorial Hermes [1955+]  
illus., facsim. maps, ports. F1233.5.C6

### **Translated works**

- American extremes (Extremos de America). Translated by Américo Paredes. Introd. by John P. Harrison. Austin, University of Texas Press [1964] 227 p. (The Texas Pan-American series)  
F1226.C7983
- Change in Latin America: the Mexican and Cuban revolutions. Lincoln, University of Nebraska, 1961. 54 p. (Montgomery lecture-ship on contemporary civilization, 1960) F1408.25.C6
- The United States versus Porfirio Díaz. Translated by Nettie Lee Benson. Lincoln, University of Nebraska Press, 1963. 259 p.  
F1233.5.D53C613



## Eduardo Cote Lamus, 1928-1964

Colombia. Poems in Spanish recorded at the Biblioteca Nacional, Bogotá, May 25, 1961. Approximate time: 35 minutes. LWO 3712.

### Material recorded

From *Salvación del recuerdo*  
Nana en el tiempo

From *Los sueños*  
La justicia  
La sombra como un dado a las espaldas  
Escrito en la hoja de una espada  
El vértigo  
Sonata aurora  
Dibujando la fiebre

From *La vida cotidiana*  
Silva (or José Asunción Silva)  
Meditación con ruinas  
An der Gewesenheit  
La vida cotidiana  
Estado de perfección  
Elegía a mi padre  
En la muerte de un amigo  
Meditación de otoño

From *Los sueños*  
Autobiografía

### Biography

Cote Lamus was born in Cúcuta on August 18, 1928, and died there August 3, 1964, while governor of the Norte de Santander. He completed his secondary education in Pamplona and his legal training in Bogotá and then undertook graduate studies at the University of Salamanca in Spain and the Goethe University in Frankfurt. While in Spain he joined in founding the Congreso de Poesía, became president of the Tertulia Literaria Hispanoamericana in Madrid, and published his first two volumes of poetry. Upon returning to Colombia he entered politics, was elected a representative to Congress, and several years later was governor of Norte de Santander. During his short lifetime, Cote Lamus' poems appeared frequently in such literary



reviews as *Mito*, *Cuadernos Hispanoamericanos*, and *Intus*. Portuguese and German translations of some of his poems have been published.

### Commentary on his work

In the course of 13 years (1950-63) Cote Lamus published five books of verse. The first one, *Preparación para la muerte*, was unorthodox but showed little individuality, as often is the case with precocious poets in a period of changing literary values. There followed seven years of travel and study abroad. In 1951 he was awarded in Spain the "Premio de Poesía a la Joven Literatura" for a book that was to be published two years later in Barcelona under the title *Salvación del recuerdo*. This work together with *Los sueños* (Madrid, 1956) established him as a distinctive poet, highly regarded by a host of worthy and influential Spanish poets. *Los sueños*, ascetic in spirit and abstract in design. He returned to Colombia at the age of 30 with a solid reputation on the Iberian Peninsula. Fate conceded him only a few more years of life during which he published in Bogotá *La vida cotidiana* (1959) and *Estoraques* (1963). These books contain his most enduring work, and more than one perceptive critic has hailed him as the best poet of his generation in Colombia and possibly in the Spanish-speaking world. The last title, *Estoraques*, is the name of a wasteland area in the Department of Norte de Santander, which inspired him with fear and caused him to lament in verse the calamity and futility of time.

### Selective bibliography

- Salvación del recuerdo. Ilustraciones de Carlos Augusto Cañas.  
[Barcelona] J. Janés, 1953. 139 p. illus.- PQ6605.076S3
- Los sueños, 1951-1955. Madrid, Insula, 1956. 102 p. PQ6605.077S8
- La vida cotidiana. [Bogotá? Ediciones Mito de Poesía] 1959. 70 p.  
illus. (Colección El Delfín) PQ6605.077V5

# Angel Cruchaga Santa María, 1893-1964

*Chile. Poems in Spanish recorded at the Instituto de Investigaciones Musicales, Universidad de Chile, Santiago de Chile, October 2, 1958. Approximate time: 32 minutes. LWO 3765.*

## \*Material recorded

(Poet's autobiographical sketch)

From *Antología*

Mi sombra

A vivir

(Poet's introduction)

La evocación de Job

El canto del musgo

(Poet's introduction)

\*\*En el éxtasis

El amor junto al mar

(Poet's introduction)

La muerte suya

(Poet's introduction)

Casa de la soledad

From *Rostro de Chile*

(Poet's introduction)

Canto a Chile

From *Anillo de jade*

(Poet's introduction)

Navidad en Cantón

From *Antología*

\*\*En el éxtasis

## Biography

Ángel Cruchaga Santa María, awarded the 1948 Chilean National Prize for Literature, was born in Santiago on March 23, 1893. Four years after his first book of poems, *Las manos juntas* (1915), was published, he settled in Buenos Aires, where he wrote for *Caras y Caretas* and was cofounder of two reviews entitled *Chile* and *Letras*. He was

\*The texts of the poems recorded were read by Ángel Cruchaga Santa María's wife.

\*\*The poet began a recitation of this poem and his wife completed the reading of it.

a prolific writer who contributed frequently to such reviews as *Musa Joven*, *Azul*, *Zig-Zag*, *Los Diez*, and *Nosotros*. As Cruchaga Santa María grew older he became blind, but his affliction did not curtail his literary activities. He was a member of the P.E.N. Club, the Sociedad de Escritores, and the Alianza de Intelectuales. Shortly before his death in 1964, he was director of the Casa de la Cultura in Ñuñoa.

### Commentary on his work

Ángel Cruchaga Santa María was for 40 years one of the most highly esteemed poets of Chile. His appeal rested upon his pantheistic romanticism, expressions of human solidarity, and graceful evolution as a craftsman who survived the vortex of isms that characterized the period following World War II. Three of his contemporaries born between 1889 and 1895 (Mistral, Huidobro, and Rokha) became celebrities abroad, but Cruchaga Santa María continued his work in provincial solitude. However, he was not an ivory tower escapist. *Rostro de Chile* (The face of Chile), 1955, showed him to be a man deeply attuned to his country's history, geography, and folkways. Similarly, his brochure *Anillo de jade* (1959), written during a visit to China, was a lyrical report on man and nature in a distant world. Among his earlier books are *Job* (1922) and *Antología* (1946), edited by Pablo Neruda and published in Buenos Aires.

### Selective bibliography

- Anillo de jade; poemas de China. [Santiago de Chile] 1959. 68 p. illus. PQ8097.C7A85
- Antología, selección y prólogo de Pablo Neruda. Buenos Aires, Editorial Losada [1946] 333 p. (Poetas de España y América) PQ8097.C7A6 1946
- Job, poema. [Santiago de Chile, Grimm & Kern] 1922. 75 p. PQ8097.C7J6
- Rostro de Chile. Santiago de Chile, 1955. 157 p. PQ8097.C7R6

### Translated works

- In* Holmes, Henry Alfred. Vicente Huidobro and creationism. New York, Columbia University [c1934] 71 p. PQ8097.H8Z7

## Pablo Antonio Cuadra, 1912-

*Nicaragua. Prose and verse in Spanish recorded at the Library of Congress, Washington, D.C., August 11, 1958. Approximate time: 1 hour, 30 minutes.*  
LWO 2686

### Material recorded

From "Por los caminos van los  
campesinos"

Dialogue from the Epilogue

From *Canciones de pájaro y señora*

Huida

La lechera

Jalalela del esclavo bueno

From *Poemas nicaragüenses*

La vaca muerta

Trazo

Quema

Escrito sobre el "Congo"

Introducción al la tierra prometida

From *Canto temporal*

Part 4

From *Libro de horas*

Himno nacional

Exorcismo de las sombras

From *Poemas con un crepúsculo auestas*

Lápida

El ángel

El extranjero

Oración por Joaquín Pasos

From *Guirnalda del año*

Código de abril

From *El jaguar y la luna*

El nacimiento del sol

Escrito junto a una flor azul

El desesperado dibuja una serpiente

Mitología del jaguar

La mirada es un lejano perro que aulla

Urna nahos para una mujer  
 El mundo es un redondo plato de barro  
 Lamento de la doncella en la muerte del guerrero  
 El dolor es una águila sobre tu nombre  
 Urna con perfil político  
 Vaso con jaguar para el brindis  
 Rostros de muchachas mirándose en el río  
 Meditación ante un poema antiguo

### Biography

Cuadra was born in Managua in 1912. While a university student in Granada, he wrote *Poesías nicaragüenses* (1934), his first book of poems. After postgraduate travels in Europe, North Africa, and the Americas, Cuadra returned to Nicaragua to write and do editorial work for various newspapers and magazines. During the 1930's and early 1940's his involvement in domestic politics, the anti-imperialist struggle, and the cause of cooperation among Hispanic-American countries was reflected in such political studies as *Breviario imperial* and *Entre la cruz y la espada*. For many years he has been editor of the Managuan newspaper *La Prensa* and at present publishes a review entitled *El pez y la serpiente*. *El jaguar y la luna* won the Central American Rubén Darío Prize in 1959. Cuadra is a member of both the Nicaraguan Academy of Language and the Spanish Royal Academy.

### Commentary on his work

Both as an inspired poet and theoretician of poetry, Cuadra has exerted a profound influence on the course of Nicaraguan poetry which, once Rubén Darío's productive years passed, suffered from an excess of modernism. He responded to the new experiments in form taking place in France and Spain, but his themes were his native land and its folklore, reflecting his Hispanic and Catholic heritage. Cuadra's ideology was forcefully expressed in books of essays published in Madrid. He has also published numerous plays, in spite of the absence of theatrical activity in his country.

### Selective bibliography

- Breviario imperial. [Madrid] Cvltvra Española, 1940. 209 p.  
 PQ7519.C8B7  
 Canto temporal, poema. [Granada, Nicaragua] Cuaderno del Taller  
 S. Lucas [1943] 16 p. port. (Colección "Poesía nueva")  
 PQ7519.C8C3  
 Entre la cruz y la espada (mapa de ensayos para el redescubrimiento  
 de América). Madrid, Instituto de Estudios Políticos [1946]  
 254 p. (Colección hispano-americana) F1408.3.C8

- El jaguar y la luna, [poemas. Managua? 1959] 48 p. illus.  
PQ7519.C8J3
- El nicaragüense. Madrid, Ediciones Cultura His pánica, 1969. 164 p.  
F1523.C8 1969
- Poemas nicaragüenses, 1930-1933 [Santiago de Chile] Nascimento  
[1934] 128 p. PQ7519.C8P6
- Poesía: selección, 1929-1962. Madrid, Ediciones Cultura Hispánica,  
1964. 251 p. (La Encina y el mar, poesía de España y América,  
29) PQ7519.C8A6 1964
- Por los caminos van los campesinos. *In* 3 obras de teatro nuevo: Chin-  
fonía burguesa [por] Joaquín Pasos y José Coronel Urtecho. Por  
los caminos van los campesinos [por] Pablo Antonio Cuadra. Judit  
[por] Rolando Steiner. Managua [Academia Nicaragüense de la  
Lengua] 1957 [i.e. 1958] (Colección Lengua, publicación no. 4.  
Teatro) p. 45-162. PQ7513.T7



## Juan Cunha Dotti, 1910-

Uruguay. Poems in Spanish recorded at the Facultad de Humanidades y Ciencias, Universidad de la República, Montevideo, November 17, 1958. Approximate time: 20 minutes. LWO 3799.

### Material recorded

From *Carpeta de mi gestión terrestre*  
Consigno o santo y seña

From *Hombre entre luz y sombra*  
Pelea

From *Carpeta de mi gestión terrestre*  
Día de mi canto

From *Sueño y retorno de un campesino*  
Canto I (fragment beginning "Campo, aquel de mi infancia y maravilla")

From *Hombre entre luz y sombra*  
Décima sombra

From *Carpeta de mi gestión terrestre*  
Noche incógnita

Relación morosa

From *Hombre entre luz y sombra Muerte*  
Muerte

### Biography

Cunha was born in Sauce de Illescas on October 3, 1910. When he was 18 he left his native town for Montevideo where he still resides. One year after his arrival in the capital, he published a collection of verse entitled *El pájaro que vino de la noche*. *Sueño y retorno de un campesino*, a collection of poems which appeared in 1951, won the Ministry of Education prize. Of his more than 12 books published, *A eso de la tarde* (1961) and *Pastor perdido* (1966) are the most recent.

### Commentary on his work

Juan Cunha Dotti's first book of verse, *El pájaro que vino de la noche* (1929), appeared when he was still an adolescent. Authoritative critics welcomed him as a poet of great promise; his youthful contemporaries acclaimed him without reservations. After an eight-year period of

silence, he returned to the literary scene with two new works, issued in 1937, which lived up to earlier predictions. He was extremely modern in his use of obscurities, but at the same time, he was an authentic lyric voice with an impressive mastery of form. After a second long period of silence, broken in 1950, Cunha Dotti issued one or more brochures and "pliegos" almost yearly, most recently in 1966, with his name shortened to Juan Cunha. Although unanimity of opinion as to his achievement cannot be expected, his importance and example as a major poet should not be denied.

### Selective bibliography

- Carpeta de mi gestión terrestre; poesía, 1956-1959. Montevideo, 1960.  
7 pts. (in portfolio) illus. PQ8519.C82C3
- A eso de la tarde. Montevideo, Editorial Alfa [1961] 51 p. (Colección Poesía, hoy, 3) PQ8519.C82A62
- Hombre entre luz y sombra. Montevideo [Distributor exclusivo: ALFA, Distribuidora de Publicaciones] 1955. 80 p.  
PQ8519.C82H6
- Pastor perdido; poesía. Montevideo, Editorial Alfa [1966] 73 p. (Colección Carabela) PQ8519.C82P3
- Sueño y retorno de un campesino (egloga, elegía, geórgica). [Montevideo] Ediciones (del) Pie en el Estribo, 1951. 96 p.  
PQ8519.C82S8

# Julio Dantas, 1876-1962

*Portugal. Poems in Portuguese recorded at the Emissora Nacional, Lisbon, July 14, 1950. Approximate time: 15 minutes. LWO 5377.*

## Material recorded

From *Nada*  
Nascer  
Filho  
Coração

Eterna canção

From *Sonetos*  
O fáuno  
A luva  
O incêndio  
Lady Godiva

Os últimos versos de . . .

## Biography

Júlio Dantas, member and president for many years of the Academia de Ciências de Lisboa, was born on May 19, 1876, in Lagos, one of the southernmost towns in Portugal. He went to Lisbon to study medicine, entered the army in 1902 as a medical doctor, and subsequently entered politics. During the course of his career, Dantas was elected national deputy and senator, held high appointed offices, headed diplomatic missions, was professor and then director of the Conservatório de Arte Dramática, and was inspector of Bibliotecas e Arquivos Eruditos. Throughout many years of active public service, Dantas wrote in all genres but was best known for his creations for the theater. He died in Lisbon on May 25, 1962.

## Commentary on his work

Critics have associated Dantas with a taste for luminous and sensuous things. He launched an avant-garde movement in Portugal, skillfully mixing symbolism, eroticism, traditional romanticism, and Parnassian language and form. His first volume of poems, *Nada*, was published in 1896. It was acclaimed for its wit, lightness of touch, and sense of atmosphere. The third quality is also apparent in his reconstructions of the past for the theater. In *Don Ramón de Capichuéla* (1911) he

hauntingly recreated 17th-century Spain, and Portugal during the Inquisition was masterfully presented in *Santa Inquisição* (1910). A gentle, romantic Portugal of the middle of the 19th century emerged in *Um serão nas laranjeiras* (1904) and in *A Severa* (1901), which also features the traditions of bullfighting. Dantas also wrote historical essays including *Marcha triunfal; narrativa da epopeia militar portuguesa do século XII ao século XX* (1954) in which he glorified Portuguese expansion, conquest, and military victories. [Georgette M. Dorn]

### Selective bibliography

- Elogio do sorriso. 2. ed. Porto, Livraria Lello, 1948. 216 p.  
PQ9261.D3E6 1948
- Don Ramón de Capichuêla, saynete em verso sobre um motivo Castelhana. Lisboa, A.M. Teixeira, 1911. 32 p. PQ9261.D3D6 1911.
- Marcha triunfal; narrativas da epopoeia militar portuguesa do século XII ao século XX. Porto, Lello, 1954. 307 p. PQ9261.D3M27.
- Nada; prefacio de H. Lopes de Mendonça. 3. ed. Lisboa, Portugal-Brasil Companhia Editora [192-] 141 p. PQ9261.D3N3
- Santa inquisição, peça em 4 actos e 1 quadro. Lisboa, A. M. Teixeira, 1910. 205 p. PQ9261.D3S3
- Sonetos. 5. ed., 16. milhar. Lisboa, Portugal-Brasil Companhia Editora [192-] 82 p. PQ9261.D3S6

## Washington Delgado, 1927-

*Peru. Poems in Spanish recorded at the United States Information Service, Lima, September 20, 1958. Approximate time: 30 minutes. LWO 3779.*

### Material recorded

From *Formas de la ausencia*

Elegía a Pedro Salinas

Podría desterrarte

Tibios azogues goteaban sobre el alba

Te estoy perdiendo

Como labra la ausencia

Tu cuerpo en la sombra

Las palabras no dichas

El extranjero

From *Días del corazón*

Adhesión

Un camino equivocado

Universo perfecto

Canción [1]

Canción [2]

Espacio del corazón

Hombre de pie

Yo quiero

La poesía

Héroe del pueblo

From *Para vivir mañana*

Camino de perfección

Para vivir mañana

Poema moral

Nunca nos libertaremos?

Sabiduría humana

La noche dichosa

1957

From the author's typescript.

Número catorce

Primer día

### Biography

Born in Cuzco in 1927, Washington Delgado moved with his family

to Lima at the age of eight. He specialized in literature at the Universidad Católica, won a fellowship from the Instituto de Cultura Hispánica in Madrid to study linguistics, and upon returning to Peru, completed his studies at the Universidad Nacional de San Marcos. Delgado has taught at various times at the Instituto Nacional de Teatro, the Escuela Nacional de Bibliotecarios, and the Escuela Normal Superior de Varones. Since 1959 he has been a faculty member at the Universidad de San Marcos.

### Commentary on his work

Washington Delgado was awarded the 1952 Peruvian National Prize for Poetry for a group of 14 poems, collectively entitled "Formas de la ausencia." They were not issued in book form until 1955, under the same title and with the addition of 13 new poems. One of them is an elegy to Pedro Salinas, the Spanish poet whose death in December 1951 was mourned throughout the Hispanic world. This elegy, as well as an article by Delgado in *Letras Peruanas* of December 1951, testified to the young poet's affinities with Salinas' love poetry, which Delgado characterized as intellectual, vital, and mysterious. His feelings of identity with the Spanish master should not, however, be labeled imitative. On the contrary, in his very first sheaf of poems Delgado dramatically revealed a concern for man and his condition. His roots in the Spanish poetry of the thirties, so rich in psychological subtleties and conceptual images, did not prevent him from yielding gradually to denunciation, lament, and sarcasm in his later role as disillusioned poet-citizen in search of love, justice, and human solidarity. Such "pilgrim's progress" was evidenced in *Días del corazón* (1957) and *Para vivir mañana* (1959), which contain his best work and together constitute an outstanding contribution to modern Peruvian poetry. His most recent book, *Parque* (1965), is in some measure a sentimental journey to his early pure poetry and a display of virtuosity of form and seraphic unworldliness.

### Selective bibliography

- Días del corazón. Lima, Cuadernos de Composición, 1957. 23 p.  
PQ8497.D453D5
- Formas de la ausencia. Lima, Letras Peruanas, 1955. 60 p. (Biblioteca de escritores peruanos, 1. Serie Poesía)  
PQ8497.D453F6
- Para vivir mañana. Lima, 1959. 51 p.  
PQ8497.D453P3
- Parque. Lima [Ediciones de la Rama Florida] 1965. [39] p.  
PQ8497.D453P34



# Hernan Díaz Arrieta, 1891-

*Chile. Prose in Spanish recorded at the Instituto de Investigaciones Musicales, Universidad de Chile, Santiago de Chile, October 7-8, 1958. Approximate time: 30 minutes. LWO 3766.*

## Material recorded

Reseña autobiográfica de Alone [pseud.]

From *Antología: selección de la autora*

Historia de Gabriela Mistral

by Alone

Infancia y juventud

El suicida y los sonetos de la muerte

“Desolación” y el viaje a México

## Biography

Hernán Díaz Arrieta, better known by his pseudonym “Alone,” was born in Santiago de Chile on May 11, 1891. He received his education at the Seminario Conciliar and the Instituto Comercial in his native city. In 1910, together with Jorge Hubner, he published *Prosa y verso*, his first book. His career as a journalist began at the age of 18 when he went to work for the Santiago paper *La Unión*. Beginning in 1921 Díaz Arrieta’s column, “crónica literaria,” appeared in *La Nación* on Sundays. From 1939 until recent years, *El Mercurio* printed his column regularly. His book *La sombra inquieta, diario íntimo*, first published in 1915, later appeared in serial form in the magazine *Sucesos*. In 1958 he traveled to New York on a grant to do research on Gabriela Mistral. In 1959 he was awarded the Premio Nacional de Literatura. He is a member of the Academia Chilena de la Lengua and the Academia Chilena de la Historia.

## Commentary on his work

Hernán Díaz Arrieta, Chile’s most influential literary critic, has been writing book reviews for an unprecedented period of time in the Sunday editions of *La Nación* (1921-39) and *El Mercurio* (since 1939). In 1916 under the pseudonym “Alone,” which has become his literary and social trademark, he published a novelette in the form of a diary, *La sombra inquieta*, which won the admiration of the intellectuals,

including the young poet laureate, Gabriela Mistral, who wrote three sonnets about the heroine of the story. With the exception of this fictional diary, Alone's work has consisted of his weekly book reviews and numerous books of criticism and biography, as well as a few anthologies and translations. In an autobiographical statement recorded spontaneously by Alone for the Archive he explained with his usual succinctness his concept of literary criticism. "There are no scientific norms, no positive dogmas, no immovable laws . . . . It is a critic's good fortune to be present when the great writer emerges and not to let him pass unrecognized." He is proud of the fact that he was aware of the potentiality of such writers as Gabriela Mistral and Pablo Neruda at an early stage (in 1915 and 1922 respectively). Outstanding among his books are *Historia personal de la literatura chilena* (1954), a "personal" account of 400 years of Chilean belles lettres, and *Los cuatro grandes de la literatura chilena durante el siglo XX* (1962), a thought-provoking thesis on the writers whom he considers the "big four" of Chile in the 20th century, namely, D'Halmar, Prado, Mistral, and Neruda.

### Selective bibliography

- Godoy Alcayaga, Lucila. Antología [por] Gabriela Mistral [*pseud.*] Selección de la autora. "Historia de Gabriela Mistral" by Alone [*pseud.*] [Ed. homenaje a la autora en el año de su muerte, Santiago de Chile] Zig-Zag [1957] 164 p. port. PQ8097.G6A6 1957a
- Los cuatro grandes de la literatura chilena durante el siglo XX: Augusto d'Halmar, Pedro Prado, Gabriela Mistral, Pablo Neruda [por] Alone [*pseud.* Santiago de Chile] Zig-Zag [1963, c1962] 234 p. facsim. ports., (Biblioteca de ensayistas) PQ7954.D5
- Historia personal de la literatura chilena, desde don Alonso de Ercilla hasta Pablo Neruda [por] Alone [*pseud.* Santiago de Chile] Zig-Zag [1954] 605 p. (Biblioteca de escritores chilenos) PQ7911.D5 1962
- La sombra inquieta, fragmentos del diario íntimo de Alone [*pseud.*] 2. ed. Santiago [de Chile] Imprenta Universitaria, 1916. 245 p. PQ8097.D46S6 1916

# Argentina Díaz Lozano 1912-

*Honduras. Prose and poems in Spanish recorded at the United States Information Service, Guatemala City, September 26, 1960. Approximate time: 36 minutes. LWO 3650.*

## Material recorded

From *Peregrinaje*  
Chapter 8

From the author's typescript  
Amberes en mis sueños

Gervasia

From *Mayapán*  
Chapter 31

## Biography

Argentina Díaz Lozano, whose married name is de Morales García, is a resident of Guatemala City where she writes regularly for the newspaper *El Imparcial*. She was born in Santa Rosa de Copán in Honduras on December 15, 1912. Her secondary schooling was completed in the United States. Many years elapsed, during which she was for awhile director of the Modern Normal Institute in Tegucigalpa, before she began her advanced education. In 1951 she graduated from the University of San Carlos with a degree in journalism. She is a lecturer, as well as a novelist and journalist, who has been on tours to the Netherlands and Belgium.

## Commentary on her work

Argentina Díaz Lozano's *Peregrinaje* won the first prize for nonfiction in the Latin American literary contest sponsored in 1943 by Farrar and Rinehart with the assistance of the Division of Intellectual Cooperation of the Pan American Union. A year later the original text was published in Santiago, Chile, and the English translation in New York, with the title *Enriqueta and I*. It presents a picture of urban and rural life in Honduras as experienced by a mother and her small daughter as the woman goes from one teaching post to another. Critics have speculated that *Peregrinaje* is based on a true story. It became the most widely read Honduran book abroad. Señora Díaz Lozano is also the author of *Mayapán* (1950), a historical novel about Hernán

Cortés in Yucatán, and a novel written in French and published in Brussels, entitled *Il faut vivre*.

### Selective bibliography

- Mayapán, novela histórica. 2. ed. Prólogo del Lic. José Esquivel Pren. Mérida, Mexico, Editorial Yucatenense "Club del Libro," 195. 234 p. illus. (Editorial Yucatanense "Club del Libro," Obras publicadas, v. 30. El libro de Guatemala. Colección contemporáneos, 16) PQ7509.D46M3 1951
- Peregrinaje. Santiago, Zig-Zag, 1944. 277 p. (Biblioteca americana) PQ7509.D46Z5

### Translated works

- Enriqueta and I. Translated from the Spanish by Harriet de Onís. Illustrated by Antonio Gattorno. New York, Farrar & Rinehart, 1944. 217 p. map. CT608.D5A33
- Mayapán. Translated by Lydia Wright. Indian Hills, Colo., Falcon's Wing Press, 1955. 247 p. PZ3.D5434 May

# Ramón Díaz Sánchez, 1903-1968

Venezuela. Prose in Spanish recorded at the Radio Nacional, Caracas, June 7, 1961. Approximate time: 26 minutes. LWO 3739.

## Material recorded

From *Borburata*

Apague la luz (Chap. 3)

## Biography

Ramón Díaz Sánchez was born August 13, 1903, in Puerto Cabello. Attracted by the oil boom in the Maracaibo Basin, he migrated to Zulia when he was 21 years old. While there, he worked intermittently as a laborer, wrote for daily newspapers, began to publish essays, organized a literary group called "Seremos," and served a short jail sentence for antigovernment activities. For several years thereafter he held a municipal judgeship in Cabimas. After settling in Caracas in 1936, he expanded his journalistic activities, published fiction and biography, and worked as publicity agent with both a private firm and the Ministerio de Agricultura. He headed the National Press Bureau (1942-44), served a term as a national deputy, and then spent the following years as cultural attaché in Spain, France, and Italy. After his return to Venezuela, Díaz Sánchez was appointed Director de Cultura at the Ministerio de Educación and became a member of the Academia Venezolana de la Lengua. In 1951 he won the National Prize for Literature for *Guzmán, elipse de una ambición de poder*. In 1964 the William Faulkner Foundation awarded his novel *Cumboto* a certificate of merit. *Borburata*, published in 1960, won the José Rafael Pocaterra Prize. Díaz Sánchez died on November 8, 1968.

## Commentary on his work

Ramón Díaz Sánchez has distinguished himself for three decades as one of Venezuela's foremost novelists and scholars. His contribution to prose fiction is, ideologically and artistically, as notable as that of two other Venezuelans of today, Rómulo Gallegos and Arturo Uslar Pietri. He is one of South America's leading novelists and is also highly valued for the exacting scholarship displayed in his biography of the 19th-century liberal statesman, Antonio Leocadio Guzmán, and in numerous essays on the social and intellectual evolution of Venezuela. His two most widely read novels, *Mene* (1936) and



*Cumboto* (1950), were followed in 1955 by a three-act play, *Debajo de estos aleros*, which won for him the National Prize for Literature. *Mene*, the Maracaibo Indian word meaning petroleum, is a crisp story about the transformation of a sleepy, tropical village into a turbulent oil camp after World War I and the traumatic social dislocation the local population experiences under the control of unrestrained foreign investors and technicians and of corrupt local authorities. The novelist presents a vivid picture of the tortured town and the inhumanity of progress under such conditions, while carefully avoiding the pitfalls of political dogmatism and oversimplification. His second novel, *Cumboto* (1950), is a mature work with respect to composition, style, and scope. "Cumboto" is a corruption of *con bote* (by boat), the phrase used in earlier days by runaway slaves from the Antilles to explain how they had managed to arrive in Venezuela. The story takes place on a rich man's plantation on the northern coastal plain, an area where Negroes settled before Europeans and imposed their rites, customs, and folklore on the racially mixed society that evolved during the next two centuries. It is this society that Díaz Sánchez, as social historian, analyst of souls, and storyteller, portrays by means of a modern allegory.

Díaz Sánchez' next two novels are thematic extensions of *Mene* and *Cumboto*, respectively, with new casts of characters. *Casandra* (1957), a book on which he worked for 17 years, features the illegitimate son of one of the principal characters in *Mene* in the role of a new type of oil speculator. He describes his latest novel, *Borburata* (1960), as the second unit of a series, "La tierra frente al mar," initiated by *Cumboto* in 1950. The action takes place on a cocoa plantation on the coastal sierra during the 1950's. Its message, as in *Cumboto*, is the equalization of races and castes. Díaz Sánchez' two latest novels reveal the whole range of his psychological approach to human conflicts and a more graceful quality of structure and style.

### Selective bibliography

- Borburata*. Buenos Aires, Editorial Nova [1960] 274 p. (*His La Tierra frente al mar*, 2) (Colección Espejo del mundo) PQ8549.D53B6
- Casandra*. Caracas, Ediciones Hortus, 1957. 417 p. PQ8549.D53C33
- Cumboto*; cuento de siete leguas. Prólogo de Manuel Rojas. [Madrid] Aguilar [c1954] 610 p. illus. (Colección de autores venezolanos) PQ8549.D53C8
- Mene*; novela de la vida en la región petrolera del estado Zulia. Caracas, Cooperativa de Artes Gráficas, 1936. 136 p. PQ8549.D53M4



## Gerardo Diego, 1896-

*Spain. Poems in Spanish recorded at the Sociedad Española de Radiodifusión, Spain, 1951. Approximate time: 2 hours, 30 minutes. LWO 2312.*

### Material recorded

From *Iniciales*  
Impromptu

From *El romancero de la novia*  
Ella

From *Nocturnos de Chopin: paráfrasis románticas*  
Nocturno XII

From *Evasión*  
La cometa

From *Imágen*  
Angelus  
Estética  
Madrigal

From *Limbo*  
Ajedrez

From *Manual de espumas*  
Primavera  
Nubes  
Alegoría

From *Versos humanos*  
El ciprés de Silos  
Cuatro canciones

From *Víacrucis*  
Penúltima estación

From *Soria*  
Romance del Duero  
La estación de los sueños y los trenes  
Alborada de julio  
Canción de trilla  
Balada del Duero infante  
Zéjel de los vencejos

From *Fábula de Equis y Zeda*  
Desenlace

From *Poemas adrede*  
Azúcenas en camisa  
No está el aire propicio

From *Biografía incompleta*  
Valle Vallejo  
Quién sabe  
El hombro  
Preludio tercero en sol menor  
(Piano solo, recitation)  
Preludio tercero en sol menor  
(Piano solo)

From *Alondra de verdad*  
Giralda  
La asunción de la rosa  
Insomnio  
Revelación  
Cumbre de Urbión  
Noche de luna  
Cuarto de baño  
Sucesiva  
Visita a Medinilla  
A C.A. Debussy  
La gracia

From *Preludio, aria y coda a Gabriel Fauré*  
Aria  
Nocturno undécimo (Piano solo)  
Coda

From *Hasta siempre*  
Dicen que ya estoy maduro  
Claros sueños

From *La sorpresa, cancionero de Sentaïaille*  
Góndola negra  
Nuestro huerto  
Recuerdo del paraíso  
Abanico casi mallarmano

From *Versos divinos*  
Creer  
Canción al niño Jesús  
A la Resurrección del Señor

From *La luna en el desierto y otros poemas*  
Castilla milenaria  
A Ida Haendel

From *La suerte o la muerte*  
Bautizo y brindis  
Salida del toro  
Verónicas gitanas  
Citando al quiebro  
Cambio a muleta plegada  
Estocada a volapie  
Oda a Belmonte (Final)

From *Mi Santander, mi cuna, mi palabra*  
La trompa  
La cometa  
Emilia

From *Angeles de Compostela*  
Razías  
Rosalía  
El apóstol  
Uriel  
Ángel de niebla  
Respuesta  
Ángel de lluvia

### Biography

Gerardo Diego was born in Santander on October 3, 1896. After completing studies in the humanities with the Jesuit Fathers in Deusto, he obtained a licentiate at the Universidad de Salamanca and a doctorate at the Universidad de Madrid. He then taught Spanish literature at the Instituto Beatriz Galindo in Madrid and at schools in Soria, Gijón, and Santander. Having developed a deep appreciation of music at an early age, in 1918 Diego began concentrating his talents on creative writing, with considerable success. Six years later, the 1924-25 National Prize for Literature was awarded jointly to him and Rafael Alberti. Diego's prize-winning work was *Versos humanos*. In 1928 Diego made a trip to Argentina and Uruguay on the first of his many lecture tours. He has lectured on painting and music as well as on literature for many years. In 1934 the Spanish government sent him on a cultural mission to the Philippines. Since 1947 he has been a member of the Real Academia. Diego is also a member of the Hispanic Society of New York and a corresponding member of the Academia Uruguaya de Letras. At present he is a professor at the Instituto Velázquez of the Consejo Superior de Investigaciones Científicas in Madrid.

### Commentary on his work

A gifted musician, literary critic, and teacher, but above all one of the leading figures in 20th-century Spanish poetry, Gerardo Diego is the most representative of the writers of "pure" poetry. He has been associated with *creacionismo*, a movement holding that a poet

should not slavishly mirror the real world, rather he should create his own world. Diego's first book, *El romancero de la novia* (1920), is one of his humanistic books in which people and nature predominate: *Imagen* (1922) marks the beginning of his "pure" poetry period. In a way he wanted to dehumanize poetry, in the sense of freeing it from descriptive, narrative, and emotional encumbrances. In *Manual de espumas* (1924) Diego writes in a creacionista style; in his own words, "poetry is creating something we can't see." *Versos humanos* (1925), on the other hand, returns to a more traditional and frankly romantic poetry, where Diego is at his best. Yet this book also contains some of his most audacious multiple imagery. During the past 20 years, Diego has successfully synthesized his previous styles. The symbol of his poetry is water — its eternal rhythm forming melodies, its transparency creating rich images. [Georgette M. Dorn]

### Selective bibliography

- Ángeles de Compostela; [poemas] Caracas [Asociación de Escritores Venezolanos] 1964. 20 p. PQ6607.I33A82
- Biografía incompleta. Con ilustraciones de José Caballero. Madrid, Ediciones Cultura Hispánica [1953] 165 p. illus. (Colección La Encina y el mar, 11) PQ6607.I33B5
- Fábula de equis y zeda. México, "Alcancia," 1932. 27 l. PQ6607.I33F2 1932
- Gerardo Diego; primera antología de sus versos. Buenos Aires, Espasa-Calpe Argentina [1941] 190 p. PQ6607.I33A6 1941a
- Hasta siempre: geografía, canciones, epístolas y retratos, dedicatorias y hojas de álbum, varia; 1925-1941. Madrid, 1949. 82 p. (Colección Mensajes, 10) PQ6607.I33H3
- La luna en el desierto y otros poemas. Santander [1949] 99 p. 4PQ Span.-432
- Mi Santander, mi cuna, mi palabra. Santander, 1961. 300 p. PQ6607.I33M5
- Nocturnos de Chopin. Madrid, Editorial Bullón [1963] 251 p. PQ6607.I33N6
- Poemas adrede. Madrid, Editorial Hispánica, 1943. 68 p. (Adonais, 3) PQ6607.I33P62
- Preludio, aria y coda a Gabriel Fauré. [Santander, Taller de Artes Gráficas de G. Bedia, 1967?] 87 p. col. illus., facsim. music, ports. PQ6607.I33P7 Rare Bk. Coll.  
Issued in portfolio.
- El romancero de la novia. Iniciales. Madrid, Hispánica, 1944. 90 p. port. PQ6607.I33R6

- Soria. Ilustraciones de Pedro de Matheu. [2. ed.] Santander, A. Zúñiga  
[1948] 161 p. illus. (Colección "El Viento sur," v. 2)  
PQ6607.I33S58 1948
- La sorpresa, cancionero de Sentaraille. Madrid, Consejo Superior de  
Investigaciones Científicas, Instituto Antonio de Nebrija [1944]  
182 p. illus. (Cuadernos de literatura contemporánea. Poesía,  
2)  
PQ6607.I33S6
- La suerte o la muerte. Viñetas de Molina Sánchez. Madrid [1963] 234  
p. illus. port.  
PQ6607.I33S8
- Viacrucis. [Santander? c1931] 57 p. plates. PQ6607.I33V5 1931

# Diego Dublé Urrutia, 1877-1967

*Chile. Poems in Spanish recorded at the United States Information Service, Santiago de Chile, October 3, 1958. Approximate time: 39 minutes. LWO 3767.*

## Material recorded

From *Fontana cándida*

(Poet's introductory comment)

A mi madre

Alero

Preludios

La tierra

Piedad

Angustia

El caracol

Fontana cándida

Comunión

## Biography

Diego Dublé Urrutia, winner of the 1958 National Prize for Literature, was born on July 8, 1877. Although because of bad health he never completed his legal training at the Universidad de Chile, he wrote for such publications as *La Ley* (Santiago) and *El Sur* (Concepción). During the period when his first book was published, he was secretary of the Radical Party and a writer for *La Nación* in Buenos Aires, signing his work "Juan de Chile." In 1904 he entered the diplomatic service as secretary of the Chilean Legation in Paris, and served for many years in 11 different European and Latin American countries. Two years before his retirement in 1927 he married Vicente Huidobro's sister. Until his death in 1967, he devoted himself to lecture tours, the study of Latin, and historical research. In 1955 he was named honorary director of the Academia de Letras Castellanas at the Instituto Nacional. He was a member of the Academia Chilena de la Lengua.

## Commentary on his work

When Diego Dublé Urrutia published *Veinte años* (1898) at the age of 21, he was regarded as Chile's most promising young poet. His next book, *Del mar a la montaña* (1903), confirmed that evaluation



and revealed in his notable mastery of style and diversity of themes: the native scene, folk customs, social problems, philosophical contemplation, and personal feelings. Although he wrote these poems at a time when the modernist school dominated all poetic expression, he maintained his artistic independence from its influence. For a quarter of a century after his literary debut, Dublé Urrutia served continuously as a diplomat in Europe and Latin America and, for all practical purposes, stopped writing. Long after he retired from the foreign service he was persuaded to publish a complete edition of his poems, entitled *Fontana cándida*, which appeared in 1953. Although nine-tenths of its poems were the work of his youth, the new generation of poets and critics acclaimed it as a literary revelation. Five years later Dublé Urrutia was awarded the National Prize for Literature. The poet was then 81 years old, and his poetry ageless.

### Selective bibliography

Fontana cándida; poemas, 1895-1952. Prólogo de Francisco García Krautz. Santiago, Chile, Nascimento, 1953. 341 p.  
PQ8097.D74F6

# Joaquín Edwards Bello, 1887-1968

*Chile. Prose in Spanish recorded at the Instituto de Investigaciones Musicales, Universidad de Chile, Santiago de Chile, October 7-8, 1958. Approximate time: 31 minutes. LWO 3768.*

## Material recorded

From the author's typescript

Los conquistadores

Valparaíso

El roto

## Biography

Joaquín Edwards Bello, prominent as creative writer, journalist, and publisher, was one of the few contemporary Chilean writers who has managed to make his work as a writer a full-time career. With the exception of serving as a member of the Chilean delegation to the League of Nations in 1925, he resisted the lure of public life. Edwards Bello's first articles appeared in the review *Pluma y Lápiz*. Since the mid-1920's, he was on the editorial staff of *La Nación* as a commentator on domestic and international issues. In 1943 he won the National Prize for Literature and in 1959, the National Prize for Journalism. Edwards Bello was born in Valparaíso on May 10, 1887, and was educated at the Liceo Fiscal there. He was a member of the Academia de la Lengua and the P.E.N. Club.

## Commentary on his work

Joaquín Edwards Bello, novelist and newspaper columnist, was for several decades the most avidly read writer in Chile. His weekly column in *La Nación*, entitled "Los Lunes de Joaquín Edwards Bello," was more a novelist's "remembrance of times past" than a newspaperman's analysis of current events. His first two novels, published in 1910 and 1912, respectively, disconcerted the entrenched oligarchy, to which he himself belonged, by his exposé of social evils that he blamed on the ruling class. In spite of his relative amateurism, these novels made him a public figure at home. Eight years later, a novel of the underprivileged masses in the nation's capital, *El roto*, was acclaimed for its literary value as sociological realism and for the author's ability to express compassion for human suffering. The word *roto* designates the citizen deprived of security, through poverty and discrimination,

by a society which disregards his vital contribution as peasant, miner, laborer, and soldier. The humanitarian message contained in Edwards Bello's dark novel was in consonance with trends that were to bring about new conditions in the republic. His socio-political fiction was followed by novels with seductive settings (Chileans in Paris, Chileans in Madrid), personal memoirs, and works about indiscretions of "beautiful people" in Santiago society. His worldliness and psychological astuteness, together with an effortless style, reflecting what judges of elegance call "the art of conversation," were irresistible delights even to those who had responded to the evangelism of *El roto*. Among the books of his mature age, one should single out his novelistic autobiography, *Valparaíso, la ciudad del viento*, first published in 1931 and revised under different titles: *En el viejo Almendral* (1946) and *Valparaíso; fantasmas* (1955).

### Selective bibliography

- En el viejo almendral, Valparaíso, la ciudad del viento. Santiago de Chile, Editorial Orbe [1943] 635 p. PQ8097.E2V3 1943
- El roto; novela chilena, época 1906-1915; prólogo de Vicente Blasco Ibáñez. 6. millar. [Santiago de Chile] Editorial Chilena, 1920. 246 p. PQ8097.E2R7 1920
- El roto. 4. ed. definitiva, completamente rev. Santiago, Chile, Nascimento, 1927. 285 p. PQ8097.E2R7 1927
- Valparaíso, la ciudad del viento, novela. Santiago, Chile, Nascimento, 1931. 226 p. PQ8097.E2V3
- Valparaíso; fantasmas. [Santiago de Chile] Nascimento [1955] 413 p. PQ8097.E2V28

# Francisco Antonio Encina, 1874-1965

*Chile. Prose in Spanish recorded at the Instituto de Investigaciones Musicales, Universidad de Chile, Santiago de Chile, 1958. Approximate time: 37 minutes. LWO 3747.*

## Material recorded

Interview with the Chilean historian and art critic Leopoldo Castedo.

## Biography

Francisco Antonio Encina was born in Tacna on September 10, 1874. He entered the humanities program at the Liceo there and at an early age engaged in studies of major western historians and philosophers. While at the Universidad de Chile law school, he pursued outside studies in history and sociology. After graduating in 1896, he practiced law for awhile and then went into business and agricultural activities. He worked for the Sociedad Nacional de Agricultura and the Comisión de Enseñanza Comercial. Throughout this period he was formulating his theories of history and economics, writing articles, and beginning his history of Chile. Encina was elected to the Chamber of Deputies from Loncomilla but was not enthusiastic about holding office and avoided parliamentary debates. He was awarded the National Prize for Literature in 1955 and three days before his death in Santiago on August 23, 1965, was honored by the Spanish government with the Order of Alfonso el Sabio.

## Commentary on his work

Francisco Antonio Encina, Chilean historian, was until his death in 1965 a challenge to his fellow historians and a delight to literary critics. His history of Chile from prehistoric times to 1891, *Historia de Chile desde la prehistoria hasta 1891*, (in 20 volumes published between 1940 and 1952), was a bestseller in Chile, which meant that twice a year the general public bought out the new installment of 500 to 700 pages as avidly as if it were a new Barrios novel or a Neruda book of verse. Not all professional historians, in a country with a long tradition of scholarship in that field, were satisfied with Encina's documentation and multidisciplinary approach to the subject. Literary critics considered Encina's work to be as proper a concern to them as to historians. They stressed the literary merit of Encina's style as a narrator and polemicist and his skill in writing unforgettable

psychological portraits of the *dramatis personae* in his epic of Chile. This monumental history is all the more remarkable for the fact that he began to write it in his early sixties. Equally remarkable was the fact that in the last 12 years of his life he wrote and published nine additional books, five of which made up series under the general title of *Bolívar y la independencia de la América Española*.

### Selective bibliography

- Historia de Chile desde la prehistoria hasta 1891. Santiago, Chile, Editorial Nascimento, 1940-52. 20 v. port. F3081.E63
- Resumen de la historia de Chile. Redacción, iconografía y apéndices de Leopoldo Castedo. [Santiago de Chile] Zig-Zag [1954] 3 v. (2,165 p.) illus., facsim., maps, plates, ports. F3081.E66

## Alberto Escobar, 1929-

*Peru. Poems in Spanish recorded at the United States Information Service, Lima, September 15, 1958. Approximate time: 33 minutes. LWO 3780.*

### Material recorded

From *Diario de viaje*

Florencia y tu recuerdo  
Ventana

País lejano

From *Cartones del cielo y de la tierra*

Pozo iluminado  
Poema al corazón  
Correo a la montaña

From *Diario de viaje*

El cielo será otra vez azul  
Pequeña historia  
El forastero  
Palabras a un amigo marroquí  
Bajo el cielo de Roma

Carta

From *Cartones del cielo y de la tierra*

Cita a los voluntarios del alba  
Mural

From *Diario de viaje*

A una desconocida  
Veinte y ocho de julio

### Biography

Alberto Escobar was born in Lima on October 28, 1929. He graduated from the Universidad Nacional de San Marcos with a doctorate in literature in 1958, having studied at the law school (1948-52) as well. Thanks to the support of the Italian government, his own university, and the Alexander von Humboldt Foundation, he was able to specialize further in linguistics and philosophy at the Universities of Florence, Madrid, and Munich during the years 1952-57. Escobar completed work on a doctorate from the University of Munich. Returning to Peru, he settled at the Universidad de San Marcos as professor of



romance philology and linguistics. He has twice received sabbatical leave for advanced studies at Cornell University (1961-63) and the Universidad de Puerto Rico (1964). His volume of poetry, *Cartones del cielo y de la tierra*, was awarded the Premio Nacional de Poesía in 1951.

### Commentary on his work

Alberto Escobar is representative of a group of Peruvian poets who, for the last 20 years, have regarded the writing of poetry as a mysterious, subjective act that cannot be performed by following preestablished techniques. However, at times each has experimented with some ism, or written politically engaged polemic verse, but this was not done simply for the sake of being in vogue or achieving other set objectives. Experimentation was valid for its own sake. In three small collections of verse, *De misma travesía* (1950), *Cartones del cielo y de la tierra* (1952), and *Diario de viaje* (1958), Escobar reveals successively the personal themes of his reverence for poetry, his encounters with reality, and his urgent need to communicate with others. Because of his reluctance to publish, rare among poets, the above-mentioned titles represent only part of his verse compositions. Soon after being awarded the 1951 National Prize for Poetry he went to Europe, where he pursued advanced studies in linguistics and literary history in Florence, Madrid, and Munich. Scholarship and pedagogy are now his main concerns, as exemplified in *La narración en el Perú* (1960), a text for his course in the interpretation of Peruvian narrative texts; *Patio de letras* (1965), a book of essays on idiom, style, and symbolism in Peruvian literature from Garcilaso de la Vega to César Vallejo; and *Antología de la poesía peruana* (1965), an arresting anthology of 19th- and 20th-century poets of Peru, arranged chronologically and under three designations: "Los buscadores," "Los forjadores," and "Los últimos" (which might be rendered in English as "The pathfinders," "The master craftsmen," and "The younger generation").

### Selective bibliography

- Antología de la poesía peruana. Prólogo, selección y notas de Alberto Escobar. [Lima] Ediciones Nuevo Mundo [1965] 219 p. (Escritores latinoamericanos) PQ8450.E8
- De misma travesía. [Ilus. de Alejandro R. Valle. Lima, 1950] 32 p. illus. PQ8497.E57D4
- Diario de viaje. [Lima] Editorial Nuevos Rumbos [1958] 94 p. (Escritores de Lima, 4) PQ8497.E57D5
- La narración en el Perú. Estudio, antología y notas por Alberto Escobar. [Lima] Editorial Letras Peruanas [1956] 308 p. (Biblioteca de escritores peruanos, 2. Serie Antologías) PQ8476.E8
- Patio de letras. [Lima] Ediciones Caballo de Troya [1965] 299 p. PQ8314.E7

# Jorge Fernández, 1912-

Ecuador. Prose in Spanish recorded at the Casa de la Cultura Ecuatoriana, Quito, May 1, 1961. Approximate time: 28 minutes. LWO 3699.

## Material recorded

From *Tránsito a la libertad; biografía del diario "El Comercio"*  
Selection

From *Los que viven por sus manos*  
Chapter 19, Part 4

## Biography

Fernández was born in Quito on January 16, 1912. Immediately upon graduating from the Colegio Nacional Mejía he began working for the newspaper *El Día*. He continued his journalistic work with *El Comercio* during his four years at the Universidad Central. Thereafter, he worked as a government official in the eastern provinces, accepted a faculty position at the Colegio 24 de Mayo, and in 1940 became the editor in chief of *Ultimas noticias* for two years. His first embassy post was with Galo Plaza in Washington, and his subsequent tours of duty were in Panamá, Bogotá, and Santiago de Chile. He later became director of UNESCO's International Center for Journalism Studies in Latin America (CIESPAL) in Quito.

## Commentary on his work

*Los que viven por sus manos*, Fernández', rather lengthy and detailed novel of middle class life in Quito, met with critical acclaim and public enthusiasm in Chile, where it was published in 1953, and in many other countries. Its urban themes — state bureaucracy, unemployment, personal and business misfortunes — provided a change from the Indian theme prevailing in novels of the preceding decade in Ecuador. His earlier novel, *Agua* (1937), written for political purposes, vigorously depicts the struggle for survival in an Indian community.

## Selective bibliography

- Agua, novela. Quito, Ecuador [Editorial Elan] 1936. 177 p.  
PQ8219.F35A7
- Los que viven por sus manos, novela. Santiago de Chile, Nascimento, 1951. 437 p.  
PQ8219.F35L6

# Ascenso Ferreira, 1895-1965

*Brazil. Poems in Portuguese recorded at the United States Information Service, Rio de Janeiro, August 1953. Approximate time: 10 minutes. LWO 2175.*

## Material recorded

From *Canna caianna*  
A pega do boi  
Branquinha

From *Catimbó*  
Tradição

From *Xenhenhém*  
Gaúcho

From *Canna caianna*  
Philosophia  
Sucessão de São Pedro

From *Catimbó*  
A cavalhada

## Biography

Ascenso Ferreira was born in Palmares, near Recife, on May 9, 1895. He left school in 1908, when only 13 years old, to work in his godfather's store. A few years later he began publishing his first verses (sonnets, ballads, and madrigals) in the newspapers of Palmares and Recife and participating in Pernambuco state politics. For two years he was employed at the Palmares Prefecture. In 1916 he founded a literary society with several other young writers of the region. When he was 24, he settled in Recife, became a clerk at the state treasury, and worked on the *Diário de Pernambuco* and other newspapers. Ferreira became associated with a literary group formed around *Revista do norte*, the review which published his first book of poetry, *Catimbó*, in 1927. In 1929 he made his first journey to Rio de Janeiro and São Paulo. Several years later he participated in the Congresso Afro-Brasileiro organized by Gilberto Freyre. Ferreira lived in Recife until his death in 1965, writing articles, publishing volumes of poetry, and making only short and infrequent trips outside his native northeast to attend writers' conferences.

## Commentary on his work

The compositions of the Brazilian poet Ascenso Ferreira are not to be read in armchair calm; they are to be recited, or rather performed. He was an excellent performer of his works. His fellow poet Manuel Bandeira once wrote: "He who has not heard Ascenso recite, sing, declaim, pray, spit, dance, belch his poems can have no idea of the verbal possibilities they possess, of the lyric movement the author can impart to them."

The oral concept of his art is scarcely surprising in a poet whose inspiration came from popular speech. As an adolescent clerk in a country store on the frontier between the sedentary civilization of the coastal plantation country and the undisciplined, nomadic existence of the northeastern backlands, Ferreira came into contact at an early age with the cattle drivers, muleteers, sharecroppers, bandits, and itinerant bards whose ways of life and modes of speech were to form the dominant element in his mature work.

In the discovery of Brazilian themes by native intellectuals which characterized the modernist movement of the 1920's, folklore constituted one of the most widely explored areas. Contrasting with the self-conscious imitations of popular verse forms and the use of colloquialisms and regional references for picturesque effect, which burgeoned on the pages of erudite urban writers, Ferreira's poetry is a subtle artistic transformation of material derived from personal experience. It is not, however, an expression of inner feeling. Ferreira was an extrovert; his concern was with the world about him, not the world within. Occasional compositions on amatory themes, for example, seem conventional and flat in comparison with the racy rhapsodies on the people and places of Ferreira's native northeast. The backlands and sugar plantations, carnival and the samba, cattle wrangling and folk festivals, way trains and ghostly apparitions — these are the inspiration for Ferreira's real poetry.

Metrical versatility in the use of lines of varying length and smoothness in transition from the most pronounced rhythms to the most elastic free verse are marked features of Ferreira's technique. Manuel Bandeira defined Ferreira's rhythmic pattern as a sequence of verses having an odd number of syllables, a line or two of free verse, and another verse sequence — a far cry from the rocking horse monotony of the rhymed quatrains in which popular Brazilian verse was regularly cast.

Ferreira's production is meager indeed; half a century's writing fills but a slim volume. An indolent hedonist, the poet is the first to admit that the verses entitled "Filosofia" express his own approach to life. The quality of his work, however, is such that it has been frequently reprinted and even recorded more than once. There can be little doubt that it is assured of a lasting place in the history of Brazilian letters. [Ralph E. Dimmick]

### Selective bibliography

- Canna caianna; versos; ilustrações de Lula, harmonisações musicas  
de Souza Lima. [Rio de Janeiro, J. Olimpio, 1939] 72 p. illus.  
PQ9697.F37C3
- Catimbó, e outros poemas. Rio de Janeiro, J. Olympio, 1963. 176  
p. illus., music, port. PQ9697.F37C33
- Poemas, 1922-1949. Recife [1951] 191 p. illus. Includes tunes.  
PQ9697.F37A17 1951
- Poemas, 1922-1953. [Ilus. do texto de Suanê, Manuel Bandeira y  
Caribé] Recife [I. Nery da Fonseca, 1955] 212 p. illus.  
PQ9697.F37A17 1955



## Manuel Ferrer Valdés, 1914-

*Panama. Short story in Spanish recorded at the United States Information Service, Panama City, September 12, 1960. Approximate time: 10 minutes. LWO 3670.*

### **Material recorded**

From the author's typescript  
La máscara de Hipócrates

### **Biography**

Ferrer Valdés was born in Panama in 1914. The son of a Spaniard, he studied in Spain during the Civil War but left the country to continue his studies in Mexico. After receiving a degree in medicine, he joined the staff of the Social Security Bureau in Panama, where he has worked ever since. He is a professor at the University of Panama as well. Ferrer Valdés has not yet published any books, but his stories, originally appearing in literary reviews, are frequently included in anthologies.

### **Commentary on his work**

Manuel Ferrer Valdés was one of a small group of Panamanian short story writers in the early 1930's who favored the art for art's sake approach to writing. Refusing to confine themselves to the prevailing regionalism, they emphasized subjectivity and considered style and content to have equal value in prose fiction. Dr. Ferrer Valdés, a physician who has devoted his career to the cause of social security, has published comparatively little, but his contribution to the development of Panamanian letters is widely recognized.



# Jesús Flores Aguirre, 1905-1961

*Mexico. Poems in Spanish recorded at the Library of Congress, Washington, D.C., January 27, 1960. Approximate time: 36 minutes. LWO 3812.*

## Material recorded

Viento hechizado

From *México esdrújulo*

La balada del árbol

Mi México esdrújulo

Muchacha negra de América\*

From *México esdrújulo*

La araña hilandera

From *Un soneto cada domingo*

Amor, desasosiego, dulce herida

El hijo

Dorada en el sueño

Evocación de Semana Santa

Muchacha negra de América\*

La amapola del tiempo

Mar de otoño

From *La anunciación del maíz*

El hombre del maíz

Biografía y elogio del maíz

La anunciación del maíz

Romance del corazón colibrí

From *México esdrújulo*

Mi ciudad

Nocturno de Claromar

## Biography

Flores Aguirre was born on April 13, 1905, in Saltillo, Coahuila, and returned there after graduating with a law degree from the University

\*The author stated "Eso salió mal" after the first reading of this poem. He did not complete the second reading.

of Mexico in 1929. During his residence in Saltillo, Flores Aguirre was appointed a judge and elected to the Coahuila state legislature. In 1947 he decided to leave the provincial capital for service in the diplomatic corps. In Lima on his first tour of duty, he presented a series of lectures on Mexican literature at the University of San Marcos and published both prose and poetry. Thereafter, he was an attaché at embassies in Argentina, Uruguay, Cuba, and Canada and was once an alternate delegate to the OAS. He was a frequent contributor to newspapers published wherever he lived, and his poems and articles appeared in *La Prensa* and *Clarín* (Buenos Aires), *La Crónica* (Lima), *La Tribuna Popular* (Uruguay), *Excelsior* (Havana), and newspapers in Mexico City. He died while serving with the Mexican Embassy in Havana, shot by an unknown assassin.

### Commentary on his work

In his nostalgic and sensual poems Jesús Flores Aguirre revived the regional themes and the provincial ethos of an older generation of Mexican poets, best represented by Ramón López Velarde. After completing studies in the national capital, he returned to Saltillo, where for 15 years he was a cultural leader, founder of poetry review entitled *Papel de poesía* and professor of literature in the local normal school. During his diplomatic career, he continued writing poetry and published his most ambitious single book, *México esdrújulo* (Buenos Aires, 1950). During his grand tour of the Americas the provincial poet laureate extended his sources of inspiration to such pre-Hispanic themes as Quetzalcoatl, the nature deity, and the miracle of corn. During his stay in Lima he published a tribute to the host country entitled *Romance del viejo Perú* (1948). Flores Aguirre died in 1961 in a senseless tragedy, far from his native Saltillo.

### Selective bibliography

- La anunciación del maíz; biografía y elogio en tres cantos. [2. ed. Washington, H. W. Patterson, 1959] [8] 1. illus. PQ7297.F52A8 1959
- México esdrújulo. Buenos Aires, L. Negri [1950] 232 p. (Colección Papel de poesía, v. 1) PQ7297.F52M4
- Romance del viejo Perú. [Lima] Ediciones Papel de Poesía, 1948. 1 v. (unpaged) 4PQ Sp. Am. 172

## Eugenio Florit, 1903-

*Cuba. Poems in Spanish recorded at the Library of Congress, Washington, D.C., April 30, 1962. Approximate time: 40 minutes. LWO 3653.*

### Material recorded

From *Doble accento*

Soneto

Martirio de San Sebastián

Estrofas a una estatua

From *Cuatro poemas*

Momento de cielo

From *Antología poética*

Seguro pensamiento

El nuevo San Sebastián

From *Asonante final y otros poemas*

Agua lejana

La tarde

La noche

El otro ardor

La compañera

La poesía

Asonante final

### Biography

Florit was born in Madrid in 1903, son of a Spanish father and a Cuban mother, and spent his childhood and early youth there and in Barcelona. In 1918 his family immigrated to Cuba. Florit received a law degree from the University of Havana in 1927 and became a Cuban citizen, which he still is. In subsequent years he formed an association with the literary group connected with the *Revista de Avance*, which published his first poems. During this period he joined the Cuban diplomatic service which assigned him to a consular post in New York City during World War II. While on this assignment he began teaching at Barnard College and decided to establish a permanent residence there. Today he is an assistant professor at Barnard and assistant director of Columbia University's Hispanic Institute.

### Commentary on his work

Eugenio Florit is one of a group of Cuban poets who distinguished themselves for their contribution to two currents that might seem antithetical: the so-called pure poetry and Afro-Cuban poetry. Some of them, regardless of racial extraction, wrote in both veins with almost equal skill, as in the case of Emilio Ballagas. Florit abstained from cultivating Afro-Antillean themes not because his roots were in Spain, but because of his temperament and esthetic values. In his early books he was partial to traditional forms, but in his later work he displays a freer and more personal technique. Spiritual values, sensitive perception of the sea that encircles Cuba, and childhood memories are subjects characteristic of this complex poet. The style of his poetic discourse varies from classic simplicity to conversational intimacy or the conceits of Gongorism.

### Selective bibliography

- Asonante final, y otros poemas, 1946-1955. Habana, Orígenes, 1955  
[i.e. 1956] 81 p. PQ7389.F55A75
- Cuatro poemas. La Habana [Impr. de Ucar, García] 1940. 15 p.  
PQ7389.F55C8
- Doble acento, poemas (1930-36) [Habana] Editorial Ucacia, 1937.  
161 p. PQ7389.F55D6
- Hábito de esperanza; poemas, 1936-1964. Madrid, Insula, 1965.  
104 p. PQ7389.F55H3
- Poema mío [1920-1944. México] Letras de México, 1947. 503 p.  
PQ7389.F55A6 1947

## Josep Vicens Foix, 1894-

*Spain. Poems in Catalan recorded at the Sociedad Española de Radiodifusión, Barcelona, 1951. Approximate time: 13 minutes. LWO 2312.*

### Material recorded

From *On he deixat les claus* . . .

El Dificil encontre

A l'entrada d'una estació subterrània, lligat de mans i peus per duaners barbosos, vaig veure com la Marta se n'anava en un tren fronterer. Li volia somriure, però un milicià policèfal se'm va endur amb els seus, i va calar foc al bosc.

From *Les irrealis omegues*

Passavem per corriols nocturns amb gavetes al cap curulles  
d'inútils diments. Ens miràvem i no ens coneixíem. Elles també  
hi eren, al peu de les fonts estroncades.

From *Sol i de sol*

"A quin abís tots dos, a quin repòs, . . ."

"A tu, reflex d'un altre tu en clausura, . . ."

From *On he deixat les claus* . . .

Vaig arribar en aquell poble, tothom me saludava i jo no coneixia ningú; quan anava a llegir els meus versos, el dimoni, amagat darrere un arbre, em va cridar, sarcàstic, i em va omplir les mans de retalls de diaris.

La patria est

### Biography

Josep Vicens Foix was born in Sarrià, a small town near Barcelona, on January 29, 1894. He was a secondary and university student at a time when the intellectuals of Catalonia were debating the cultural uses of their native language. Foix began writing as a young man, and his first articles, which appeared in *Diari 1918*, depicted the intellectual and cultural milieu of the period and portrayed its most prominent figures. He later wrote scholarly studies on the need to modernize Catalan and establish rules of orthography for the language. He wrote as a journalist for various Barcelona newspapers during the 1920's and 1930's and was director of La Publicitat's literary section (1926-36). Although Foix did not write literary criticism, he published widely



read commentaries on the values and philosophies of the artistic movements of the day — vanguardism and surrealism. His volumes of poetry, published over a 30-year period, include *Sol i de sol* (1936, 1947), *Les irrealis omegues* (1948), *On he deixat les claus* (1953), and *Onze Nadals i un Cap d'Any* (1960).

### Commentary on his work

Although belonging to the generation of Josep Carner and Carles Riba, J. V. Foix writes in a style that strikes the reader as being much more modern and audacious. Influenced by dadaism and surrealism, especially by Paul Eluard, Foix turns most of his poems into a quest, an adventure into the land of mystery, dreams, and death. His imagination is as boundless as his love for the absurd, for the strange unexplained detail that turns into obsession. Similar to Dalí's paintings, his descriptions make us shudder but are not devoid of grotesque, absurd, and comic elements. His best book is probably *Les irrealis omegues* (1949). Of himself and his poetry Foix has said: "I write beyond every rule and without taking into account what the Germans, the Americans, the French or the Soviets are writing. Other writers' styles and their norms of rhetoric are almost always useless to me . . . A poet knows that each poem is a cry for freedom." [Manuel Durán]

### Selective bibliography

- Antologia lirica [de] J. V. Foix. Estudio, selección y versión de Enrique Badosa. Madrid, Ediciones Rialp, 1963. 127 p. (Adonais, 112-113) PC3941.F57A57
- Catalans de 1918 [per] J. V. Foix. Pròleg de Joan Coromines. Barcelona, Edicions 62 [1965] 86 p. (Antologia catalana, 9) PC3941.F57C3
- Del "Diari 1918." [Poemes en prosa]. Pròleg de Josep Romeu. Portada de Josep Maria de Martín. Barcelona, J. Horta [1956] 59 p. (Colecció "Signe," poesia i assaig, v. 1) PC3941.F57D4
- Obres poètiques. [de] J. V. Foix. Amb un pròleg de l'autor. [Barcelona] Edicions Nauta [1964] 327 p. (La Paraula viva) PC3941.F5702
- Onze Nadals i un Cap d'Any; [poemes]. Barcelona, Edicions L'Amic de les Arts [1960] 75 p. PC3941.F5705



## Luis L. Franco, 1898-

*Argentina. Poems in Spanish recorded at the United States Information Service, Buenos Aires, November 5, 1958. Approximate time: 26 minutes. LWO 3679.*

### Material recorded

From *Constelacion; antología general*  
Confluencia con el Paraná

From *Catamarca en cielo y tierra*  
La danza del Yaguareté  
El llora-sangre está llorando

From *Constelación, antología general*  
Canto nuevo  
Canción del circo del mar  
Constelación  
Esoy llorando aquí  
Promesa de égloga  
Canción del Edén casero  
El Dios

From *Catamarca en cielo y tierra*  
Tres coplas de pueblo

From *Constelación; antología general*  
Ceguera de luz

### Biography

Luís Franco was born in Belén, Catamarca, on November 15, 1898. For two years he studied law and social science at the University of Buenos Aires, but he left without obtaining a degree. After fulfilling his military service obligation, he returned to his native province where he has remained ever since. Although from time to time he is offered teaching posts and awarded literary prizes, Franco refuses to be lured away from his rural surroundings. As a laborer in vineyards, pastures, and fields, he prides himself that he has not worked "... más que con [mis] `manos." Since 1924 he has contributed to the magazines *Caras y caretas* and *Nostros*, among others. *Gay vivir*, won the Premio Municipal de Buenos Aires in 1923, and in 1941 he was awarded the Premio Nacional de Poesía for *Suma*.

### Commentary on his work

Luis L. Franco, a poet and peasant from the province of Catamarca, is possibly the only contemporary Argentine writer of consequence who has never been identified with metropolitan Buenos Aires. With the exception of a stay in the nation's capital long enough to lose interest in graduate studies and to comply with the compulsory military service law, he has worked as a small farmer and writer in his provincial town. Occasionally he has visited Buenos Aires to receive literary awards, including the National Prize for Literature in 1941. His first book, *La flauta de caña* (1920), revealed a poet inspired by communion with nature and endowed with a vital and seductive primitivism, variously described as bucolic, georgic, or pagan. In the course of time, from the publication of *Nuevo mundo* (1927) to that of *Pan* (1948), his poetry showed new directions resulting from maturity and intellectual growth. There appeared in his later production a social and political awareness expressed in more complex texts, with pastoral elements reduced to a minimum. His voice became that of a reformer, preaching the principles of equality and brotherhood. Franco has also gained distinction as a thoughtful and eloquent essayist who has delved into controversial aspects of Argentine political history. Worthy of mention in another field is his impassioned biography of Walt Whitman, the title of which throws light on Franco's values. The title translated into English is *Walt Whitman, the Greatest Democrat the World Has Seen* (1940).

### Selective bibliography

- Catamarca en cielo y tierra. Buenos Aires, Editorial G. Kraft, 1944.  
172 p. col. plates. PQ7797.F7C3
- Constelación; antología general. [Verso] Buenos Aires, Editorial Stilcograf [1959] 228 p. illus. PQ7797.F7C57
- Libro del gay vivir. Buenos Aires, Editorial Babel, 1923. 149 p. (Babel, biblioteca argentina de buena ediciones literarias, Ser. A, v. 9)  
PQ7797.F7L5 1923
- Nuevo mundo. Buenos Aires, M. Gleizer, 1927. 131 p.  
PQ7797.F7N8
- Walt Whitman, el mayor demócrata que el mundo ha visto. Buenos Aires, Ediciones Perseo, 1940. 113 p. [Colección Hombres e ideas]  
PS3231.F7

### Translated works

- In* Fitts, Dudley, ed. and tr. Anthology of contemporary Latin-American poetry. Norfolk, Conn., New Directions [1942] 667 p.  
PQ7084.F5

## Emilio Frugoni, 1880-

*Uruguay. Poems in Spanish recorded at the Servicio Oficial de Difusión Radio Eléctrica, Montevideo, November 18, 1958. Approximate time: 22 minutes. LWO 3800.*

### Material recorded

From *Poemas montevidéanos*

Viaje por la ciudad

La calle en la mañana

La tarde; El retorno

El canto heroico

From *La canción humana*

Los seis leñadores

Elegía filial

Pálida mors

From *La elegía unánime*

Salutación

La batalla del vivir

From *Poemas civiles*

¡En pie!

From *Sonetos míos*

Mi canto

El desesperado

From *Bichitos de luz*

"Oh sueño, aprendizaje de la muerte"

El mediodía

El amanecer

Lirogramas (Nos. I-VI)

### Biography

Frugoni was born in Montevideo on March 3, 1880, and studied at the Facultad de Derecho y Ciencias Sociales, graduating with a law degree in 1909. In 1900 when *Bajo tu ventana*, his first book of poetry, was published, he started his political career by joining the Colorado Party and creating, along with Enrique Rodó and others, the Liberty Club. Soon disillusioned with tradicionalismo in politics, Frugoni allied himself with the Socialist Party in 1905 and was elected national deputy for the first time in 1910. During his decades in

the General Assembly. Frugoni initiated much progressive socio-economic legislation. He advocated laws regulating employment of women and children, work hours, workers' housing, graduated income tax, construction of schools, and agrarian reform. As poet, journalist, and orator as well as politician and professor, Frugoni has published several volumes of poetry, political pamphlets, and tracts of social criticism; contributed to and directed several magazines and newspapers including *El Sol* and *El Socialista*; given hundreds of speeches; and taught university courses in literature, political science, and law. In 1942 he was awarded the Gold Medal from the Ministerio de Instrucción Pública for his literary production.

### Commentary on his work

The romantic themes and slightly obsolete rhetoric of Frugoni's first volumes of verse, published between 1902 and 1907, were not yet the expression of a new voice in Uruguayan poetry. They could not stir the Montevideo of innovative María Eugenia Vaz Ferreira and Julio Herrera y Reissig. In the ensuing decade Frugoni concentrated his intellectual activities on politics, as a founder of the Socialist Party in Uruguay and as a parliamentary orator. In 1916 he took time out to issue a collection of political poems. Still involved in politics, he remained silent as a poet until 1923, when he published *Poemas montevidéanos*, which marked the appearance of a distinctive voice in Uruguayan literary circles. In these poems in which Uruguay's capital city is the protagonist, realism, humanitarian idealism, despair, and harmony are present in a spontaneous poetic idiom unencumbered by the artifice of rhetoric. The quality of both man and citizen speaking characterized Frugoni's subsequent books, which equaled and in part surpassed his earlier poems. Their titles are descriptive of their content: *La canción humana* (1936), *La elegía unánime* (1942), and *Poemas civiles* (1944). In 1957 the honored poet issued *Sonetos míos* as a testament after 50 years of literary production. In this sonnet sequence, introspection is the dominant note, communicated through rigorous metrical form. In regard to Frugoni's work as a theoretician of literature, mention should be made of his collection of essays on Spanish American writers, *La sensibilidad americana*, published in 1929, at the height of his ideological activity.

### Selective bibliography

- Bichitos de luz. Montevideo, Editorial Apolo [192-] 134 p.  
PQ8519.F85B5
- La canción humana. Buenos Aires [1936] 170 p. port. (Ediciones de la Sociedad Amigos del Libro Rioplatense, v. 23)  
PQ8519.F85C3
- La elegía unánime. Introducción por Roberto Ibáñez. Buenos Aires, Editorial Losada [1942] 169 p. (Poetas de España y América)  
PQ8519.F85E4

- Poemas civiles. Montevideo, C. García, 1944. 128 p. (Biblioteca "Rodó,"  
[118]) PQ8519.F85P58
- Poemas montevidianos. Montevideo, M. García, 1923. 140 p.  
PQ8519.F85P6
- La sensibilidad americana. Montevideo, M. García [192-] 250 p. (Colec-  
ción Estvdio) PQ7081.F7
- Sonetos míos. Montevideo [1957] 74 p. PQ8519.F85S6



# Jorge Gaitán Durán, 1925-1962

Colombia. Poems in Spanish recorded at the United States Information Service, Bogotá. May 22, 1961. Approximate time: 29 minutes. LWO 3713

## Material recorded

From *Amantes*

Notas de lectura  
Quiero  
El infierno  
Ética  
Se juntan desnudos  
Amantes  
Amantes  
Esta ciudad es nuestra  
Hecha polvo  
El guerrero  
Marcha fúnebre

From *Si mañana despierto*

Hacia el cadalso  
Si mañana despierto  
Quiero apenas  
La tierra que era mía  
Fuente en Cúcuta  
Sé que estoy vivo

Argumento

## Biography

Gaitán Durán was born February 12, 1925, in Pamplona. In Bogotá he studied law at the Universidad Javeriana and philosophy and letters at the Universidad Nacional. He subsequently settled in Paris to study cinematography at the Sorbonne. Upon his return to Colombia in 1955, he founded the review *Mito* and directed its publication until 1962. As a correspondent for many years for both Colombian and foreign newspapers, Gaitán Durán traveled extensively in Asia; Europe, and the Americas. At the time of his death in a plane crash on Guadalupe on June 22, 1962, Gaitán Durán was professor of humanities at the Universidad de América and professor of sociology at the Universidad Libre de Colombia, as well as manager of Editorial Antares, a publishing house.



### Commentary on his work

Gaitán Durán became favorably known after the publication of two books of verse in 1946 and 1947. Their titles, *Insistencia en la tristeza* and *Presencia del hombre*, are a clue to the disquietude and despair that haunted him throughout his brief life. In *Asombro* (1951) and *El libertino* (1954) the poet surrendered his classic stylistic values to the lure of surrealism. But in *Amantes* (1958) and *Si mañana despierto* (1961) he disengaged himself from that unfortunate experiment and reasserted the essence of his earlier poetic art. When his intellectual curiosity turned to sociology and human sexual behavior, the results were *La revolución invisible* (1959), a study on Colombian social history, and *Sade* (1960), a collection of texts from the pen of the Marquis de Sade and an essay by Gaitán Durán entitled "El libertino y la revolución."

### Selective bibliography

- Presencia del hombre. Ediciones Espiral Colombia, 1947. 69 p.  
4PQ Span. Am. 345
- Si mañana despierto. Bogotá, Ediciones Mito [1961] 106 p. port.  
(Poesía contemporánea, 2) PQ8180.17.G36S5

## Sergio Galindo, 1926-

*Mexico. Prose in Spanish recorded at the Universidad Nacional Autónoma de México. Mexico City, October 14, 1960. Approximate time: 27 minutes. LWO 3624.*

### Material recorded

From *El bordo*

Chapter 18

Chapter 1 (concluding "La misa de hoy fue muy solemne. Expusieron al Santísimo.")

### Biography

Galindo was born in Jalapa, Veracruz, on September 2, 1926. He began his studies there and continued them at the University of Mexico and in France. In 1953 Galindo became professor of esthetics at the University of Mexico. Three years later, while on a fellowship at the Mexican Center for Writers, he wrote two novels, *La justicia de enero* (1959) and "El hombre con un zapato" (unpublished). Until 1964 he was chief of the Universidad Veracruzana's editorial department and director of the magazine *La palabra y el hombre*. Since then Galindo has been chief of coordination for regional institutes at the National Institute of Fine Arts.

### Commentary on his work

Sergio Galindo belongs to the generation of Mexican writers who published their first novels during the 1950's. The themes that characterized the narrative cycle inspired by the Revolution of 1910 and the movement which made passwords of such titles as *The Underdogs*, *The Eagle and the Serpent*, and *On with Pancho Villa* no longer prevailed in the work of this midcentury group. Galindo's concern with the problems which affect society and the individual in a Mexico transformed by the Revolution is reflected in his continuous probing of contemporary life and mores in Mexico City, provincial capitals, and rural areas. He develops his narration, characterizations, and psychological investigation with the artistic authenticity and emotional balance of the Mexican muralists of an earlier generation. Galindo's talent as a creator of characters and an interpreter of the contemporary scene is evidenced in each of his novels, *Polvos de arroz* (1958), *La justicia de enero* (1959), *El bordo* (1960), and *La comparsa* (1964).

### Selective bibliography

- El bordo. [Mexico] Fondo de Cultura Económica [1960] 210 p. (Letras mexicanas, 59) PQ7297.G23B6
- La comparsa. [Mexico, J. Mortiz, 1964] 142 p. (Serie, del volador) PQ7297.G23C6
- La justicia de enero. [Mexico] Fondo de Cultura Económica [1959] 202 p. (Letras mexicanas, 45) PQ7297.G23J8
- Polvos de arroz. Xalapa, México, Universidad Veracruzana, 1958. 78 p. (Universidad Veracruzana. Ficción, 1) PQ7297.G23P6

# Rómulo Gallegos, 1884-1969

*Venezuela. Prose in Spanish recorded at the Library of Congress, Washington, D.C., October 26, 1960. Approximate time: 27 minutes. LWO 3186.*

## Material recorded

From *Canaima*

Pórtico (chap. 1, part 1)

From *Cantaclaro*

La copla (chap. 1, part 1)

From *Doña Bárbara*

La doña (chap. 8, part 1)

La devoradora de hombres (chap. 3, part 1)

La estrella en la mira (chap. 14, part 3)

From *Pobre negro*

Venezuela (chap. 1, jornada 4)

Las vacaciones del humanista (chap. 1, jornada 2)

La pura mujer sobre la tierra

(speech given before the

Lyceum in Havana, Cuba, in

1949.)

## Biography

Rómulo Gallegos was born in Caracas on August 2, 1884. Before entering the Universidad Central law school, he taught in elementary schools and after graduating spent 10 years (1912-22) as a principal in schools in Barcelona and Caracas. He spent the following eight years as director of the Liceo Andrés Bello. During this period Gallegos co-founded a literary journal entitled *La Alborada* and published *Los aventureros* (1910), his first novel. Within two years after the publication of *Doña Bárbara* (1929), he was appointed, under president Gómez, national senator from the state of Apure. Considering this to be a compromising situation, given his political sympathies, Gallegos went voluntarily into exile. After a brief visit to the United States, he lived in Spain until 1936 — the year of Gómez' death. He returned to Venezuela to become minister of education, a national deputy, and president of the Caracas Municipal Council. In 1941 he and others created the Partido Acción Democrática. He remained party leader until 1948, when after being elected president of the Republic in

the first universal, popular, and secret vote in Venezuelan history, he was deposed by military forces. During his 10 years in exile Gallegos was visiting professor and writer-in-residence at universities in Cuba, Mexico, and the United States. Not until the ouster of President Pérez Jiménez in 1958 was he able to return to his native country. From then until his death on April 4, 1969, Gallegos resided in Caracas. During the last years of his life he devoted himself to writing and politics and served as chairman of the Inter-American Committee of Human Rights of the Organization of American States. In 1967 the Venezuelan government created the Premio Internacional de Novela Rómulo Gallegos in his honor; this prize has quickly become one of the most important literary awards in Latin America.

### Commentary on his work

Rómulo Gallegos is recognized as the foremost novelist of Venezuela and a Spanish American novelist of international repute. Upon the publication of *Doña Bárbara* in Barcelona in 1929, a panel of leading Spanish writers officially proclaimed him "the first great novelist that South America has given us." This prize-winning work, as weighty with symbolism throughout as is its title, depicts the harsh ethos and barbaric way of life of the tropical grasslands (llanos) of Venezuela. As it circulated rapidly in the rest of the Spanish-speaking lands, it was hailed as a masterwork in the tradition of Domingo Faustino Sarmiento's *Civilización y barbarie: vida de Juan Facundo Quiroga* (1845), an interpretation of the Argentine historical process presented by means of a fictive recreation of Facundo. This new South American classic was preceded by four plays, a collection of short stories, and two novels during the period 1909-25. *Doña Bárbara* was the fruit of hard work, experimentation, and investigation of the physical and human geography of Venezuela. Without denying its exceptional merits, some critics and ordinary readers are apt to prefer one of two subsequent novels, *Canaima* (1932) and *Cantaclaro* (1934). The former is set in the region of the Orinoco River and Guiana jungle and deals with Indians and mestizos in their struggle against both a hostile physical environment and the lords of the rubber and gold industries. *Cantaclaro* focuses on the savanna grasslands of the Orinoco, as does *Doña Bárbara*, and poetically portrays the typical rural population of Venezuela, their ancestral folkways and their economic problems.

These three novels, which constitute Gallegos' principal works, were issued to an admiring international audience during a five-year period and were followed in the period 1937-43 by three new novels which demonstrated his varied concerns and his stylistic adaptability. *Pobre negro* (1937), fictitious in plot but historical in setting, is a somber picture of a turbulent period marked by the abolition of slavery in 1854 and the end of the Federal War in 1863. *El forastero* (1942) is the story of a town dominated and ruined by a political boss. *Sobre*



*la misma tierra* (1943) is a regional novel that dramatizes the discovery of petroleum and the ensuing exploitation of it by foreign capital and official venality. After a relatively long period of silence, Gallegos served as president of Venezuela for 10 months, was ousted by a coup d'état, and for a decade lived in exile in Cuba and Mexico. During his residence in Mexico he completed a novel entitled *La brizna de paja en el viento*, which was published in Havana in February of 1952. This work, dealing with a 1930 student movement organized in the University of Havana against the republic's dictator, revealed Rómulo Gallegos' solidarity with the democratic forces of a sister republic.

### Selective bibliography

- La brizna de paja en el viento*; novela. Habana, Editorial Selecta, 1952. 335 p. PQ8549.G24B7
- Canaima*, (novela). 2. ed. Barcelona, Araluce [1935] 406 p. PQ8549.G24C25 1935
- Cantaclaro*, (novela). Barcelona, Araluce [1934] 365 p. PQ8549.G24C3
- Doña Bárbara*, (novela). Barcelona, Araluce [1929] 350 p. PQ8549.G24D6
- El forastero*, novela. Caracas, Editorial Elite, 1942. 289 p. PQ8549.G24F6
- Obras completas*. Prólogo de Jesús López Pacheco. [Madrid] Aguilar [c1958] 2 v. illus. (Biblioteca de autores modernos) PQ8549.G24 1958
- Pobre negro*, (novela). [Caracas] Editorial Elite, 1937. 377 p. PQ8549.G24P6
- Sobre la misma tierra*, (novela). 2. ed. Caracas, Editorial Elite, 1943 [i.e. 1944] 349 p. PQ8549.G24S6 1944



# Manuel Gálvez, 1882-1962

*Argentina. Prose and poems in Spanish recorded at the United States Information Service, Buenos Aires, November 4, 1958. Approximate time: 30 minutes. LWO 2790.*

## Material recorded

From *Hombres en soledad*  
Part of Chapter XIII

From *Vida de Hipólito Irigoyen; el hombre del misterio*  
La revolución del 6 de septiembre

From *Poemas para la recién llegada*  
Epifanía  
Eres un sueño

From *Tangos*  
Bandoneón  
Tango en el mar  
Nocturno  
Le tango  
Tango en la sierra  
El tango griego

From *Poemas para la recién llegada*  
Así soy sin tí  
Oración por mi canto  
Tanto te quiero  
Compañera

## Biography

This Argentine novelist, essayist, poet, and short story writer was born in Paraná, in the province of Entre Ríos, in 1882. He was a descendant of Juan de Garay, one of the early explorers of the River Plate region and the founder of the cities of Buenos Aires and Santa Fe. Gálvez attended Immaculada Concepción, a Jesuit preparatory school, and then studied law at the Universidad of Buenos Aires, receiving his degree in 1904. His thesis dealt with white slavery, which was to be the theme of one of his most successful novels, *Nacha Regules* (1918). Beginning with poetry, essays, and criticism, Gálvez embarked on a career which was to be singularly prolific. His first novel, *La maestra normal*, appeared in 1914. In addition to his writing,

Gálvez became a luminary in the literary circles of Latin America. He was a member of the P.E.N. Club, an editor and contributor to *La Nación*, and a friend of such other virtuosos as Leopoldo Lugones and Carlos Obligado. He received the Premio Municipal for *Nacha Regules* in 1919 and the Premio Nacional for a biography, *El General Quiroga* (1932). In 1928-29 a trilogy *Escenas de la Guerra del Paraguay* introduced a series of historical novels and novelized biographies which constituted the bulk of his work after 1930. His death on November 14, 1962, plunged the Argentine nation into mourning for one of the ablest novelists and chroniclers of national history to emerge in Latin America. [Georgette M. Dorn]

### Commentary on his work

A prolific and gifted writer, Gálvez was influenced by Spanish culture, as is evident in *El solar de la raza* (1910-11). His works mostly set in Argentina, contrast different sectors of the society from the provincial town to the bustling capital city of the post World War I era, a time of exceptional intellectual ferment in Argentina. Gálvez is one of the most important Argentine novelists of the first half of the 20th century. He popularized naturalism in Argentine prose by describing life in poverty-stricken areas. His keen interest in social problems became one of the most important themes in his writings. Gálvez also used metaphysical themes with subdued lyricism as in *Sendero de la humildad* (1909). His metaphysical poetry and prose reveal his deep Catholic faith. Gálvez' poetry has modernista overtones, although most of his total poetic production is realistic and evocative of his early years in his native province. Although a highly regarded poet, he is better known for his masterful novels about Argentine life. [Georgette M. Dorn]

### Selective bibliography

- Amigos y maestros de mi juventud. Buenos Aires, Librería Hachette [1961] 330 p. (*His Recuerdos de la vida literaria*, 1) PQ7797.G25A7 1961
- Bajo la garra anglofrancesa (1843-1848). Buenos Aires, Espasa-Calpe Argentina [1952] 273 p. (Colección austral, no. 1122) F2846.3.G34
- El cántico espiritual. Buenos Aires, Agencia General de Librería y Publicaciones, 1923. 296 p. PQ7797.G25C3 1923
- Cautiverio. Buenos Aires [1935] 240 p. (Ediciones de la Sociedad Amigos del Libro Rioplatense, v. 20) PQ7797.G25C33
- España y algunos españoles. Buenos Aires, Editorial Huarpes, 1945. 272 p. DP48.G28
- El espiritualismo español. Buenos Aires, Editorial Bayardo, 1921. 37 p. (América literaria, año 1, no. 6) DP48.G3

- Historia de arrabal. Buenos Aires, Editorial Deucalión [1956] 121 p. (Colección Boedo y Florida) PQ7797.G25H5 1956
- El hombre de los ojos azules, comedia en 3 actos. Buenos Aires, Librería y Editorial "La Facultad," J. Roldán, 1928. 132 p. illus. PQ7797.G25H6 1928
- Hombres en soledad; (novela). Buenos Aires, Editorial Losada [1957] 360 p. (Novelistas de España y de América) PQ7797.G25H62 1957
- El mal metafísico (vida romántica); novela. Buenos Aires, 1917. 341 p. PQ7797.G25M3 1917
- Nacha Regules, novela. 5. millar. Buenos Aires, Editorial Pax, 1920. 309 p. PQ7797.G25N3 1920
- Poemas para la recién llegada, 1954-1956. Buenos Aires, Ediciones Theoría, 1957. 83 p. PQ7797.G25P6
- El solar de la raza. Buenos Aires, Editorial Tor [1936?] 167 p. DP42.G3 1936
- Vida de Hipólito Yrigoyen, el hombre del misterio. 2. ed. Buenos Aires [Tall. Gráf. G. Kraft] 1939. 476 p. F2846.I6917

#### Translated works

- Holy Wednesday. Translated from the Spanish by Warre B. Wells. London, J. Lane [1934] 169 p. PZ3.G143 Ho

## Tomás Garcés, 1901-

*Spain. Poems in Catalan recorded at the Sociedad Española de Radiodifusión, Barcelona, 1951. Approximate time: 11 minutes. LWO 2312.*

### Material recorded

From *Vint cançons*  
Cançó amorosa

From *El somni*  
Passera sobre el mar

From *Paradís*  
Viatge

From *El senyal*  
Balada  
Com dos rius paral·lels  
Un dia  
Cavallets vora mar  
Vora una font

From *El caçador*  
Casa pairal  
Branca d'ametller  
Cançó fidel

### Biography

Tomás Garcés was born in Barcelona in 1901. After obtaining degrees in both law and philosophy he continued his literary pursuits by collaborating with various reviews and daily newspapers. While a student, he had directed the magazine *Mar vella*. Together with Carles Riba, Marià Manent, J. V. Foix, and Joan Teixidor, he founded the famous *Quaderns de Poesia*. His first volume of poetry, *Vint cançons*, was published in 1922. Several others followed, but between the appearance of *El senyal* in 1935 and *El caçador* in 1947, Garcés published no poetry. He lives in Barcelona where he practices law and continues to write as a journalist.

### Commentary on his work

When Garcés started writing poetry, both Carner and Riba were already well known. "Pure" poetry along the lines of the work of Riba and Valéry (and Jorge Guillén), was already a well-established

trend; after 1919 the new schools of dadaism and surrealism came to the fore. Garcés followed another path. Catalanian traditional folklore and sea chanties were the main sources of his inspiration. He recreates the beauty of the rugged Catalan landscape and seascape. He is also a fine erotic poet in whom the sensuousness of the Mediterranean coastal area fuses with the sterner moods of inland shepherds and tillers. [Manuel Durán]

### Selective bibliography

- El caçador. Barcelona [Editorial Selecta, 1947] 223 p. illus. (Biblioteca Selecta, 11) PC3941.G24C3
- La nit de Sant Joan. Amb punta-seques de Josep Obiols, Joan Rebull i Joaquim Sunyer. Barcelona, 1951. 106 p. illus. PC3941.G24N5 Rare Bk. Coll.
- Obra poètica. Pròleg de Josep-S. Pons. Barcelona, Editorial Selecta [1961] 261 p. (Biblioteca Selecta de poesia) PC3941.G24A6 1961
- Quadern de la selva. Barcelona [Quaderns de Poesia] 1962. 84 p. (Col.lecció "Quaderns de poesia," no. 6) PC3941.G24Q3
- El senyal. Amb un pròleg de J. Bofill i Ferro. [2. ed.] Barcelona, 1949. 50 p. PC3941.G24S4 1949
- El somni. Barcelona, Edicions d'Art, 1927. 93 p. 4PQ Span. 1750

## Jaime García Terrés, 1924-

*Mexico. Poems in Spanish recorded at the United States Information Service, Mexico City, October 24, 1960. Approximate time: 23 minutes. LWO 3625.*

### Material recorded

From *Los reinos combatientes*

Letanías profanas  
Esta desmemoria mía

From *Las provincias del aire*

El Parque de Montsouris: elegía bárbara  
Éste era un rey

From *Los reinos combatientes*

La fuente oscura  
Idilio  
Balada  
El vino triste  
Las visperas de Jeremías  
Insumisa voz  
Cantar de Valparaíso  
Como una elegía  
Destierro  
Máscara  
Arca cerrada  
Las bodas

From *Las provincias del aire*

A boca de noche  
Debate

### Biography

García Terrés was born in Mexico City on May 24, 1924. While a student he published his first major critical study, *Panorama de la crítica en México* (1941). After graduating with a law degree from the University of Mexico, he spent time in France pursuing specialized studies in a esthetics and medieval philosophy. From 1947 to 1950 García Terrés was assistant director of the Instituto Nacional de Bellas Artes and for many years, director of cultural affairs at the National University and director of the *Revista de la Universidad de México*. He was recently appointed ambassador to Greece. His critical writings on literature and domestic political and social issues, which appeared



for many years in such publications as *Cuadernos Americanos*, *El Espectador*, and *Excelsior*, were compiled and published in 1961 under the title *La feria de los días; y otros textos políticos y literarios*.

### Commentary on his work

Jaime García Terrés revealed promising qualities as a literary critic at an early age. In the course of 12 years he confirmed his potential with discerning essays and book reviews. He emerged as a poet in 1953 with the publication of *El hermano menor*, a brochure containing 11 short poems in an edition limited to 125 copies. In the following eight years he issued two thin books of verse in trade editions, *Las provincias del aire* (1956) and *Los reinos combatientes* (1961). His pure and introspective poetry, which had been appreciated from the very beginning by only a select few, attracted the interest of a larger audience at home and abroad. He continued practicing his highly personal journalism as an interpreter of literary and political trends. A wide selection of these journalistic pieces was issued in book form in 1961 under the title *La feria de los días*. Nevertheless, García Terrés, a poets' poet, has not necessarily neglected his craft but merely postponed the publication of new poems. He is noted for his self-criticism and artistic reserve in writing poetry. His contribution so far is well known for its originality in style and content and its understated revelation of intimate feelings and memories.

### Selective bibliography

- La feria de los días, y otros textos políticos y literarios*. México, Universidad Nacional Autónoma de México, 1961. 303 p.  
PQ7297.G3537F4
- El hermano menor*. México, 1953. 1 v. (unpaged) (Los Presentes, 7)  
PQ7297.G3537H4
- Las provincias del aire*. [México] Fondo de Cultura Económica [1956] 90 p. (Letras mexicanas, 30)  
PQ7297.G3537P7
- Los reinos combatientes*; [poemas. México] Fondo de Cultura Económica [1961] 68 p. (Letras mexicanas, 69)  
PQ7297.G3537R4

# Angel María Garibay K., 1892-1967

*Mexico. Prose in Spanish recorded at the United States Information Service, Mexico City, October 21, 1960. Approximate time: 1 hour, 18 minutes. LWO 3628.*

## Material recorded

Extemporaneous account of his findings about ancient poetry in the Náhuatl language with copious quotations of several poems, followed by his own Spanish translations. In addition, this talk contains autobiographical information and references to classical Greek poems translated by Garibay into Spanish.

## Biography

Born June 18, 1892, in Toluca, Garibay was a scholar, a translator of the classics, and the author of several studies of Mexican pre-Columbian literature. He attended the Seminario de México and became a priest while earning a doctorate in philosophy and theology at the Pontifical University of Mexico. After being ordained in 1917, he served the Church as a parish priest and worked on his first translations of the Greek classics. Garibay then returned to the seminary for seven years to teach. He spent the next 20 years living among rural Indian communities in Mexico State. During this time he perfected his knowledge not only of Otomí but also of Greek, Latin, Aramaic, and Hebrew as theologian to the Cabildo de Guadalupe. Moreover, he carried on extensive research in the areas of pre-Columbian and classical culture, wrote linguistic and historical studies, and compiled dictionaries. In 1952 he was appointed professor of Náhuatl literature at the Universidad Nacional and in 1956, director of the university's seminar on Náhuatl culture. Garibay was a member of the Mexican Academy of the Language. He died on October 19, 1967.

## Commentary on his work

A poet, a classical and biblical scholar, and a specialist in the Náhuatl group of languages, Angel María Garibay Kintana's contribution to the scientific documentation and the popularization of the literary heritage of ancient Mexico is unequalled. His history of Náhuatl literature, *Historia de la literatura Náhuatl* (1953-54), is a comprehensive treatise based on his discoveries over the course of 20 years or more of research and writing. Náhuatl texts in verse and prose, deciphered, annotated, and translated into Spanish by him, widened the horizon

for the study of the intellectual and social history of Mexico from the earliest times to the middle of the 18th century. A poet in his own right, characterized by nobility of thought and style Monsignor Garibay excelled in his Spanish version of Náhuatl poetry — lyrical, epic, dramatic, and sacred. Many of these versions were in turn translated into English by Irene Nicholson in *Firefly in the Night; A Study of Ancient Mexican Poetry and Symbolism* (London, 1959). Similarly, his translations of narratives containing the Aztec account of the conquest of Mexico were rendered into English by Lysander Kemp in *The Broken Spears* (Boston, 1962), edited by Miguel León-Portilla. His magnum opus was announced in the foreword to the first of six proposed volumes of Náhuatl poetry, *Poesía Náhuatl* (1964). It included poems in the Pomar manuscript now in the University of Texas collection. The paleography, Spanish translation, introduction, notes, and appendixes were entirely his work. On December 29, 1965, the second large volume was available; it included the first part of “Cantares mexicanos,” the most valuable manuscript of Náhuatl poems, preserved in the National Library of Mexico. It is to be hoped that others will continue the ambitious undertaking of Monsignor Garibay, who died on October 19, 1967.

**Selective bibliography**

Historia de la literatura náhuatl. México, Editorial Porrúa, 1953-54.  
2 v. illus., facsims, ports. (Biblioteca Porrúa, 1, 5) PM4068.G29

Poesía náhuatl. Paleografía, versión, introd., notas y apéndices de  
Ángel Ma. Garibay K. v. 1+ México, Universidad Nacional  
Autónoma de México, Instituto de Historia, Seminario de Cultura  
Náhuatl, 1964+ facsims. (Fuentes indígenas de la Cultura náhuatl  
[4+]) PM4068.2.G3

Náhuatl and Spanish on opposite pages.

# Julio Garrido Malaver, 1911-

*Peru. Poems in Spanish recorded at the United States Information Service, Lima, September 15, 1958. Approximate time: 32 minutes. LWO 3781.*

## Material recorded

From the author's typescript

Los niños alegremente bailaron al lado del hombre pensativo . . .

Así como la casa que se queda sin dueño

From *La dimension de la piedra*

Monólogo en la piedra, y digo y digo . . .

From *El nuevo canto del hombre*

De repente . . .

## Biography

Julio Garrido Malaver was born in Celendín, Cajamarca, in 1909. His studies at the Universidad de San Marcos were interrupted when he was forced into exile in Chile because of his involvement with the Aprista movement. Garrido Malaver nevertheless continued his education at the Universidad de Concepción and upon his return to Lima won a prize in the 1940 Juegos Florales Universitarios for his poem "Canto a la primavera en varios momentos," as well as an award for his novel *La guacha*. That year he was imprisoned for a lengthy period, but after governments changed, he emerged to be elected deputy from Cajamarca (1945-48). From 1951 to 1956 he was once again imprisoned for political reasons and in 1963 was again elected deputy from Cajamarca. One of his most recent novels, *El Frontón* (1966), concerns his experiences as a political prisoner.

## Commentary on his work

Julio Garrido Malaver, poet and fiction writer, is a leading representative of the socially committed group of Peruvian men of letters. That he was born and began his career in northern Peru testifies to the growing contribution of the provinces to the intellectual life of the country. Upon the appearance of *La dimensión de la piedra* in 1955, he was hailed by some as the heir of César Vallejo (1892-1938). This claim is not justifiable today, since we have acquired a deeper comprehension of Vallejo's idiom, rhetoric, and poignancy and of Garrido Malaver's own development as represented in his 1958 volume, *El nuevo canto del hombre*. Both works are discourses in free verse form,

proceeding from premises to conclusions and resting upon a philosophical framework of pantheism and the poet's faith in Andean America as the home of the man of the future. In the earlier book Garrido Malaver did not quite integrate the diverse themes of the lengthy meditation into a unified whole. In spite of this weakness, there are passages that stand on their own merits as independent poems worthy of inclusion in the most selective anthologies. In *El nuevo canto del hombre* the poet attained his ambition by giving a unified structure to nearly 100 separate poems. His concern for the "New Hispanic American" is also seen in his earlier books of poetry, a short regionalist novel, *La guacha* (1941), and a collection of short stories for children, *La tierra de los niños* (1946).

### Selective bibliography

- La dimensión de la piedra; (poema) Lima, J. Mejía Baca & P. L. Villanueva, 1955. 126 p. PQ8497.G36D5
- La guacha. Lima, A. López Dominovich, Lib. e Imp. "Guía Lascano," 1941. 107 p. PQ8497.G36G8
- El nuevo canto del hombre. Trujillo [Perú] 1958. 92 p. PQ8497.G36N8
- La tierra de los niños. Lima, Editorial P.T.C.M. [1946] 125 p. illus. PZ76.G3



## Carlos Girón Cerna, 1904-

*Guatemala. Short story in Spanish recorded at the United States Information Service, Guatemala City, 1960. Approximate time: 55 minutes. LWO 3667.*

### Material recorded

U Güinak il Juyup, or El nahual antiguo (in Spanish)

### Biography

Girón Cerna was born in Guatemala in 1904. For a number of years he was a consular official in Mexico and Cuba and later secretary general of the Inter-American Indigenist Institute. In 1948 his novel *Jolon Conop* won the Central American Juegos Florales. Girón Cerna resides in Guatemala City.

### Commentary on his work

Carlos Girón Cerna is a poet, novelist, short story writer, and playwright. His sonnet sequence entitled *Mis lunas en el mar*, published in Havana in 1937, with a prolog by Juan Ramón Jiménez, revealed a mastery of form and an original mind. Because this brochure was limited to 150 copies "for the artist's friends," this little masterpiece has remained virtually unknown. His plays and prose fiction, based on Quiché mythology and history, have not circulated widely, despite their high merit and the prizes their author has won for them.

### Selective bibliography

Ixquic, tragedia mitológica quiché en un prólogo y tres actos. Dibñjos de Rosic. San Cristóbal de la Habana, 1934-1935. La Habana, Editorial Hermes [1935?] 71 p. mounted illus., plates.

PQ7499.G519

Mis lunas en el mar. [Ciudad de San Cristóbal de la Habana, Talleres Fontecilla, 1937] 35 p. port.

PQ7499.G5M5



## Alberto Girri, 1919-

*Argentina. Poems in Spanish recorded at the Library of Congress, Washington, D. C., February 4, 1965. Approximate time: 45 minutes. LWO 4511.*

### Material recorded

From *Examen de nuestra causa*

Abril

Epístola a Hieronymus Bosch

El desesperado

From *La penitencia y el mérito*

El cómputo

Debajo del cielo

From *Propiedades de la Magia*

Círculo

Reglas

Atributos

From *La condición necesaria*

Los manos

Una lápida

Suicida

La condición necesaria

From *Elegías italianas*

Mosaicos

Los bueyes

Elegía veneta

Elegía de la costa

From *El ojo*

Una metáfora

Claves

El ojo

Byron revisited

Ni muerté ni no muerte

Especie de lamento

### Biography

Alberto Girri was born in Buenos Aires in 1919. In 1948, not long after graduating from the Facultad de Filosofía y Letras, Universidad de Buenos Aires, he won a Chilean government study fellowship.

In 1959-60 Girri traveled and studied in Italy, Switzerland, and France on a grant from the Italian government. A Guggenheim Memorial Foundation Fellowship enabled him to come to the United States in 1963. His country's National Prize for Poetry has twice been awarded to him, in 1958 and in 1963. Among the literary reviews and papers for which Girri writes are *Sur*, *La Nación*, *Tempo Presente* of Rome, and *Cuadernos* of Paris. He has translated works by Rabindranath Tagore and co-edited several studies and anthologies of English, North American, and Italian poetry. He wrote the libretto for *Beatriz Cenci*, an opera by the Argentine composer Alberto Ginastera, especially commissioned by the Washington Opera Society to open the Opera House of the Kennedy Center for the Performing Arts on September 10, 1971.

### Commentary on his work

Alberto Girri's early works marked the appearance of a new voice in Argentine poetry. Although not opposed to surrealism or other schools of the period, he firmly asserted his independence from them. His efforts to combine metaphysical reasoning with stylistic experimentation led to a fusion of prose and poetry resulting in a form distinct from either prose verse or poetic prose. His book *Poemas elegidos* (1965), personal selections from his 10 thin books published between 1946 and 1964, demonstrates his depth of thought, unobtrusive artistry, and originality. Critics constantly mention his debt to Dante, the English metaphysical poets of the 17th century, Eliot, and Borges, but one should not conclude from this that he is an imitator. His stylistic inventions, which have enriched the Spanish language, are his poetry's most distinctive quality and the reason for its enduring value. A more recent book, *Envíos* (1966), includes 19 poems that may be considered his finest. He has also issued two books of short stories, *Misántropos* (1953), and *Un brazo de Dios* (1966), that are noteworthy examples of the current vogue in Buenos Aires and other capitals for the literature of the absurd and the fantastic.

### Selective bibliography

- Un brazo de Dios*; cuentos. Buenos Aires Editorial Américal, 1966. 106 p. (Americaleeficciones, 5. Cuento) PQ7797.G536B7
- Envíos*. Buenos Aires, Editorial Sudamericana [1966] 85 p. PQ7797.G536E5
- Misántropos*. Dibujos de Luis Seoane. Buenos Aires, Ediciones Botella al Mar, 1953. 103 p. PQ7797.G536M5
- Poemas elegidos*. Prólogo de Jorge A. Paita. Buenos Aires, Editorial Losada, 1965. 175 p. (Poetas de ayer y de hoy) PQ7797.G536P6

# Roberto F. Giusti, 1887-

*Argentina. Prose in Spanish recorded at the United States Information Service, Buenos Aires, November 4, 1958. Approximate time: 31 minutes. LWO 3681.*

## Material recorded

From *Momentos y aspectos de la cultura argentina*

Becher versus Ingenieros

José Ingenieros

Emilio Becher

## Biography

Roberto Giusti's family immigrated to Argentina eight years after he was born in the Italian town of Lucca on March 10, 1887. He graduated from the University of Buenos Aires with a doctoral degree in 1912. From then until his retirement in 1958, Giusti figured prominently in the intellectual life of his adopted country as writer, publisher, academician, and political activist. As a member of the Socialist Party he has held both municipal and national legislative office. In collaboration with Alfredo Bianchi, he produced one of the leading reviews of Spanish America for 34 years. His career as a professor of literature culminated in being appointed by the University of Buenos Aires to the directorship of the Institute of Ibero-American Literature and to a chair in the Facultad de Filosofía y Letras. Today he continues to write for the two major newspapers of the Argentine capital, *La Prensa* and *La Nación*.

## Commentary on his work

Italian-born Roberto Fernando Giusti grew up in Buenos Aires, South America's melting pot, during the closing decade of the 19th century. In 1957 he was honored at home and abroad as the dean of Argentine literary critics. His credentials were his writings, university teaching, and editorship of *Nosotros*. As a book reviewer and essayist he was an eminently qualified professional because of his erudition, breadth of understanding, social consciousness, and aesthetic taste. Four volumes of a series entitled *Crítica y polémica* (1917, 1924, 1927, 1930) and *Literatura y vida* (1939) are, as the titles suggest, polemical critiques on literature and life. These books, as well as the more recent *Momentos y aspectos de la cultura Argentina* (1954) and *Visto y oído* (1965), are basic reading for serious students of the history of ideas in the River Plate region. As important as his books are the 104 volumes of *Nosotros*, a monthly literary review, jointly founded and edited by Giusti and

the late Alfredo A. Bianchi in 1907. It ceased publication in 1934 but reappeared in 1936, continuing until 1943. Throughout its unprecedentedly long career, *Nosotros* faithfully reflected the changing literary scene in Argentina and Hispanic America in general. Its pages were a meeting place for makers and judges of literature through two world wars and three decades of Latin American crises. The name of the review, *Nosotros* (We), may be wrongly interpreted as suggesting a policy of orthodoxy or conformity. On the contrary, *Nosotros* was a forum open to all persuasions, as befitting Giusti, the humanist and pathfinder.

### Selective bibliography

- Crítica y polémica. Buenos Aires, Edición de "Nosotros," 1917.  
220 p. PQ7614.G5
- Crítica y polémica. Segunda serie. [Buenos Aires] "Buenos Aires,"  
Cooperativa Editorial Limitada, 1924. 206 p.  
PQ7614.G5 2d ser.
- Crítica y polémica. Tercera serie. [Buenos Aires] "Buenos Aires,"  
Cooperativa Editorial Limitada, 1927. 180 p.  
PQ7614.G5, 3d ser.
- Crítica y polémica. Cuarta serie. Buenos Aires, Edición de "Nosotros,"  
1930. 179 p. PQ7614.G5, 4th ser.
- Literatura y vida. Buenos Aires, *Nosotros*, 1939. 374 p.  
PQ7614.G52
- Momentos y aspectos de la cultura argentina. Buenos Aires, Editorial  
Raigal [1954] 126 p. (Problemas de la cultura en América, t.2)  
F2810.G5
- Visto y vivido; anécdotas, semblanzas, confesiones y batallas. Buenos  
Aires, Editorial Losada [1965] 340 p. (Cristal del tiempo)  
PQ7797.G55Z5

# José Santos González Vera, 1897-

*Chile. Prose in Spanish recorded at the Instituto de Investigaciones Musicales, Universidad de Chile, Santiago de Chile, October 10, 1958. Approximate time: 24 minutes. LWO 3769.*

## Material recorded

From *Eutrapelia, honesta recreación*  
El escritor y su experiencia (Selections)

## Biography

José Santos González Vera was born in San Francisco del Monte on November 2, 1897. His completion of the first year in humanities at the Liceo Valentín Letelier in Santiago marked the end of his formal education. From that time forth González Vera continued his studies on his own, since at the age of 15, he was forced to support himself. This he did as shoeshine boy, apprentice painter, street vendor of magazines, and trolley ticket-collector, among other occupations, until he founded the review, *La Pluma*. After a short stay in Valdivia in 1920, he returned to Santiago, where he wrote for *Claridad*, the organ of the Federation of Chilean Students, and held assorted odd jobs. His greatest efforts as an editor were concentrated on *Babel*, a review he worked for until 1944. From 1935 to 1951, he was director of the Comisión Chilena de la Cooperación Intelectual and is secretary of that organization today. He belongs to the Instituto de Literatura Chilena, which was founded in 1954. In 1950 González Vera won the National Prize for Literature.

## Commentary on his work

Jose Santos González Vera, Chilean short story writer, memorialist, and essayist, was a writers' writer long before his books could sell. On the strength of two short stories, *Vidas mínimas* (1923), and a tableau of a village where he lived during his humble childhood, *Alhué*, (1928), he was awarded the National Prize for Literature in 1950. A large public was surprised that so scanty a contribution should have qualified him for that coveted prize. The publication in 1951 of *Cuando era muchacho* (When I was young) silenced the dissenters. This tender and incisive memoir, covering the years from his childhood to the age of 25, is not only an autobiography but also a canvass of the intellectual and political fervor in Chile during a period of transition. It was a bestseller, unlike his prize-winning little books.



There followed, with unexpected rapidity, *Eutrapelia* (1955), consisting of three essays on the lecturer as a bore, the writer's experience, and the search for God; *Algunos* (1959), psychological portraits of 12 Chilean writers of distinction; and *La copia y otros originales* (1961), 21 short stories, some tragic and others humorous, which display his virtuosity as a character delineator, humorist, and stylist.

### Selective bibliography

- Algunos. Santiago de Chile, Nascimento, 1959. 238 p. PQ7953.G6
- Alhué, estampas de una aldea. [2. ed. corregida y disminuía. Santiago de Chile] Cruz del Sur, 1942. 131 p. (Colección de autores chilenos) 4PQ Span.Am.-933
- La copia y otros originales. [Santiago de Chile] Nascimento [1961] 221 p. PQ8097.G68C6
- Cuando era muchacho. [Santiago de Chile] Nascimento, 1951. 357 p. PQ8097.G68C8
- Eutrapelia, honesta recreación. [Santiago de Chile] Babel [1960?] 85 p. (Colección "Babel") PQ8097.G68E8
- Vidas mínimas; novelas breves de González Vera. [Santiago de Chile, Ediciones Cosmos] 1923. 94 p. PQ8097.G68V5



## José Gorostiza, 1901-

Mexico. Poems in Spanish recorded at the Universidad Nacional Autónoma de México, Mexico City, November 2, 1960. Approximate time: 17 minutes. LWO 3629.

### Material recorded

From *Poesías*

From "Canciones para cantar en las barcas"  
¿Quién me compra una naranja?  
La orilla del mar  
Se alegra el mar

From "Del poema frustrado"

Panorama

Caminos

Comparaciones

Máscara

Ventanas

Elementos

Preludio

Adán

Espejo no

Presencia y fuga

I: "En el espacio insómnico  
que separa"

II: "Te contiene — oh  
forma — en el suntuoso"

III. "Tu destrucción se  
gesta en la codicia"

IV: "Agua, no huyas de la sed, detente"

### Biography

Gorostiza was born on November 10, 1901, in Villahermosa, Tabasco. He studied in Mexico City and began writing while an official in the Ministry of Foreign Affairs. During the period when Gorostiza taught literature and history on both the secondary school and university levels, he formed an association with the literary group which edited the review *Contemporáneos* and published the first of his two books, *Canciones para cantar en las barcas* (1925). Thereafter, he entered government service, working first in the Ministry of Public Health and then in the diplomatic corps as a representative at missions in

Western Europe and Latin America, at international conferences, and at the United Nations. He eventually rose to the post of assistant secretary of foreign relations (1958-63) and became secretary in 1964. Gorostiza is a member of the Academia Mexicana de la Lengua and at present presides over the Comisión Nacional de Energía Nuclear.

### Commentary on his work

A single poem, *Muerte sin fin* (1939), made José Gorostiza famous almost overnight. However, this fame was restricted to an elite that quickly bought up the limited edition available. Thirteen years later a second edition, even more limited than the first, failed to make this poem accessible to new readers. It was not until 1964 that a trade edition of Gorostiza's complete works in verse, entitled *Poesías*, widened his audience at home and abroad. This book included *Canciones para cantar en las barcas* (1925), scattered poems published in reviews and anthologies from 1928 to 1939, and *Muerte sin fin*. Preceded by a masterly essay on poetry and the poet's mission, written in 1958 for an avant-garde review, this book presented Gorostiza's poems composed during the preceding 40 years. His earlier work consisted of compositions graced by emotional enthusiasm and musical rhythm, patterned along popular or classical lines, and characterized by the poet's response to nature and avoidance of the autobiographical. *Muerte sin fin*, a lengthy blank verse poem (nearly 800 lines), is a philosophical or metaphysical discourse on unending death. It has merited the admiration and awe of poets and critics, who refer to it as one of the greatest achievements in Mexican poetry since the time of the great 17th-century poet, Sor Juana Inés de la Cruz.

### Selective bibliography

- Muerte sin fin* (poesía). México, R. Loera y Chávez, 1939. 73 p.  
PQ7297.G67M8
- Muerte sin fin*, poesía; comentario de Octavio Paz. México, Impr. Universitaria, 1952. 62 p. (Grandes poemas de México, 3)  
PQ7297.G67M8 1952
- Poesía; notas sobre poesía: Canciones para cantar en las barcas, Del poema frustrado, *Muerte sin fin*. [México] Fondo de Cultura Económica [1964] 149 p. (Letras mexicanas)  
PQ7297.G67A6 1964

### Translated works

- In* Fitts, Dudley, ed. and tr. Anthology of contemporary Latin-American poetry. Norfolk, Conn., New Directions [1942] 667 p.  
PQ7084.F5

# Pedro Grases, 1909-

*Venezuela. Prose in Spanish recorded at the United States Information Service, Caracas, June 6, 1961. Approximate time: 22 minutes. LWO 3740.*

## Material recorded

From *Antología de Andrés Bello*  
Introducción

From *Gremio de discretos*  
Glosa íntima

## Biography

Pedro Grases was born September 17, 1909, in Villafranca del Panadés, Spain. After studying philosophy, literature, and law at the Universities of Barcelona and Madrid, he taught Arabic at the Universitat de Barcelona and Spanish language and literature at the Instituto Giner de los Ríos, also in Barcelona. In 1937 he immigrated to Venezuela where he joined the faculties of the Instituto Pedagógico Nacional and other lyceums in Caracas as professor of Spanish literature. Subsequently, Grases became head of the Oficina de Bibliografía Venezolana, received a Rockefeller Foundation grant to conduct humanities research (1945), and taught at Harvard University as a visiting language professor (1946-47). A year after resuming his teaching duties at the Instituto Pedagógico Nacional and the Universidad Central, Grases was named head of the commission to edit the *Obras completas* of Andrés Bello. In recent years Grases has been an associate of the Eugenio Mendoza Foundation in Caracas and is a member of the Venezuelan Academia Nacional de la Historia.

## Commentary on his work

Pedro Grases, a Spanish-born scholar, has identified himself with the intellectual life of Venezuela since 1937 and is recognized as the most methodical, tenacious, and intuitive bibliographer and interpreter of vast amounts of Venezuelan documentation. His research has led him to discover untouched materials and to incorporate them into works on the history of printing, journalism, political and economic thinking, lexicography, and belles lettres. He is recognized as a worthy successor to the Big Three among the scholars of his adopted country (Vicente Lecuna, Luis Correa, and Manuel Segundo Sánchez), who encouraged the young Catalan professor to rediscover

Venezuela's cultural past. His interest in the life and works of Andres Bello has resulted in erudite essays about the Venezuelan intellectual pilgrim, who left his native Caracas at the age of 30, studied for 19 years at the British Museum, and became a lawmaker and teacher in Chile for the last 36 years of his life. Grases was the logical choice to serve as secretary of the federal committee appointed in Caracas in 1948 to undertake the publication of a definitive, critical edition of Bello's complete works. Between 1951 and 1964, 17 volumes of Bello's writings were distributed at home and abroad by the Venezuelan Ministry of Education. Additional volumes are in preparation. Grases' responsibilities to coordinate the cooperative efforts of "Bellistas" in the Americas and Europe did not prevent him from undertaking other ambitious bibliographical projects under the auspices of Venezuelan federal agencies and private foundations.

### Selective bibliography

- Andres Bello, el primer humanista de América. Buenos Aires, Ediciones del Tridente [1946] 152 p. PQ8549.B3Z658
- Andrés Bello en los Andes merideños. [Caracas, Editorial Arte] 1967. 23 p. PQ8549.B3Z6582
- Bello, Andrés. Antología; selección, prólogo y notas de Pedro Grassés. 2. ed. Caracas, J. Villegas, 1953. 228 p. PQ8549.B3A6 1953
- Cuatro varones venezolanos: Valentin Espinal, Arístides Rojas, Manuel Segundo Sánchez, Vicente Lecuna. Caracas, 1953. 80 p. illus. (Cuadernos literarios de la "Asociación de Escritores Venezolanos," 79) CT756.G7
- Estudios bibliográficos. Prólogo de Rafael Caldera. Caracas, 1961. 387 p. illus. Z1926.G7
- Gremio de discretos. Buenos Aires, Impr. López [1960] 132 p. AC75.G72 1960
- Tiempo de Bello en Londres, y otros ensayos. Prólogo de Rafael Caldera. Caracas, Ministerio de Educación, Dirección de Cultura y Bellas Artes, Departamento de Publicaciones, 1962 [i.e. 1963] 315 p. (Biblioteca venezolana de cultura) PQ8549.B3Z665

# Luc Grimard, 1886-1964

*Haiti. Poems in French recorded at the United States Information Service, Port-au-Prince, November 13, 1952. Approximate time: 22 minutes. LWO 1956.*

## Material recorded

From *Ritournelles*

Amitié amoureuse  
Cantique  
Vêpres tendres  
Mezza-voce

From *Sur ma flûte de bambou*

Juliette sans Roméo  
Crepuscule ancien  
Le poème du palmiste

From *La corbeille*

Rien que son nom

From *Sur ma flûte de bambou*

Poème au Roi Henry (or, Au Roi Henry Christophe)

## Biography

Grimard was born in Cap-Haïtien on January 30, 1886. He was educated at schools in his native town, the Lycée National Philippe Guerrier, and the Free Law School. From 1905 to 1932 he was instructor, professor, and then director of the Lycée National. During the same period he published his first books of poetry, *Ritournelles* (1927) and *Sur ma flûte de bambou* (1927), and taught courses in international law and political economics at the law school. Later he was professor at a normal school and curator at the National Museum (1940-45). Grimard also directed the review *Le Temps* and the Catholic daily *La Phalange*. He was a consular official on several occasions in Le Havre, Bordeaux, and New York, where he went in 1950 as consul general. He returned in 1951 to assume the post of rector of the University of Haiti. Grimard died in 1964.

## Commentary on his work

Luc Grimard's poetry, published between 1927 and 1950, covers the period during which Haitian poets gradually abandoned the all-pervasive influence of France in an effort to exalt the vernacular



language, the customs, and the African heritage of their nation. His early work was a continuation of the French literary usages so highly valued by Haitian neoromantics, parnassians, and symbolists. His form was impeccably orthodox, his inspiration deliberately muted, and his sentiments civilized. A similar obeisance to late 19th-century French models was shown by an earlier generation of Spanish American poets, even though they were not as immersed in French language and tradition as their Haitian counterparts. His subsequent works revealed a new Luc Grimard who was responsive to the growing indigenous trend prevailing in Haiti after 1927. The patriotic commitment embodied in Grimard's new, vibrant, but always artistically refined, expression accounts for why these poems will remain a part of Haiti's national heritage. In keeping with his "conversion" to literary nationalism, he collaborated with Dominique Hippolyte in the production of *Jour de gloire*, a pageant reenacting Haiti's independence day.

### Selective bibliography

- La Corbeille; poèmes de Fréd. Burr-Reynaud [et al.] Port-au-Prince, Impr. du Collège Vertières, 1943. 34 p. PQ3946.C6  
 Ritournelles, poèmes. Paris, Les Éditions de la Nef, 1927. 115 p. PQ2613.R48R5

### Translated works

- In* Hughes, Langston, and Arna Bontemps, eds. The poetry of the Negro, 1746-1949; an anthology. Garden City, N.Y., Doubleday, 1970. 645 p. PN6109.7H8 1970  
*In* Underwood, Edna W. ed. and tr. The poets of Haiti, 1782-1934. Woodcuts by Pétion Savain, glossary by Charles F. Pressoir. Portland, Me., Mosher Press, 1934. 159 p. PQ3946.Z5E5 1934



# Jorge Guillén, 1893-

Spain. Poems in Spanish recorded at the Library of Congress, Washington, D.C., December 28, 1956. Approximate time: 33 minutes. LWO 2520.

## Material recorded\*

From *Cántico* (5. ed.)

Más allá

Viento saltado

A lápiz

Los recuerdos

Camposanto

El hondo sueño

Los fieles amantes

Equilibrio

Más vida

Quiero dormir

Las doce en el reloj

El cielo que es azul:

Festividad

Redondez

Ardor

\*The Library also has on tape a three-hour conversation between Pedro Salinas and Jorge Guillén in which they discuss poetry.

## Biography

Jorge Guillén was born in Valladolid on January 18, 1893. From 1909 to 1911 he lived in Switzerland and then returned to Spain to study philosophy and literature at the Universidad de Madrid and the Universidad de Granada. He resided in Paris in 1917 as a lecturer at the Sorbonne. In 1925 he received his doctorate from the Universidad de Madrid and was appointed to a chair in Spanish literature at the Universidad de Murcia. Three years later *Cántico*, a collection of poetry which forms the core of his work, was published. He left Murcia in 1929 to become a visiting lecturer at the University of Oxford for two years. Guillén spent the following seven years teaching at the Universidad de Sevilla and, during the summer season, at the Santander International School. In 1938 he came to the United States, taught as a visiting professor at Middlebury College, and then accepted a faculty post at McGill University in Montreal for one year. Thereafter, Guillén was professor of Spanish literature at Wellesley College until his retirement in 1964. He also taught at Harvard University. He won the International Prize for Poetry in 1961. The first Jorge Guillén Conference was organized at the University of

Oklahoma in 1968; the conference papers were published in *Luminous Reality: The Poetry of Jorge Guillén* (1969), edited by Ivar Ivarsk and Juan Marechal. The conference brought together literary figures from France, Belgium, Italy, Spain, and the United States, who presented papers about the work of the poet. Guillén now resides in Bogotá.

### Commentary on his work

Castile, Paris, and Italy were the places that shaped the young Guillén, while Valéry, Mallarmé, and San Juan de la Cruz were the poets who influenced his thought. During his long exile from Spain between 1938 and 1968, he became a poet of the Western Hemisphere. Guillén writes "pure poetry," and is also a profoundly human poet. The most prominent Spanish critics, among them Dámaso Alonso, Amado Alonso, Pedro Salinas, Américo Castro, consider *Cántico* the greatest creation in 20th-century Spanish poetry. The first edition of *Cántico* appeared in 1928, a second enlarged edition in 1936, a third one in 1945, and an edition combining the others in 1962. These editions form an organic whole. Guillén said: "*Cántico* is an act of attentiveness. Despite many obstacles it tends toward serenity, toward joy, with wonder and with gratitude. Experience of being, affirmation of life, of this life on earth which has a value in itself . . ." Salinas maintained that *Cántico* is illuminated by a translucent understanding of reality. Each new edition became more robust, intense, and mature. *Cántico* celebrates "being and the wonder of being," expressing thoughts through elegant form and profound lyricism. [Georgette M. Dorn]

### Selective bibliography

- Aire nuestro. *Cántico*, clamor, homenaje. Milano, All'insegna del pesce d'oro, 1968. 1697 p. PQ6613.U5A7
- Cántico*. Madrid, Revista de Occidente [1928] 171 p. PQ6613.U5C3 1928
- Cántico*: Al aire de tu vuelo, Las horas situadas, El pájaro en la mano. Aquí mismo, Pleno ser. [2. ed.] Madrid, Ediciones del Árbol, 1936. 306 p. PQ6613.U5C3 1936
- Cántico*. [5. ed.] 2. ed. completa. Buenos Aires, Editorial Sudamericana [1962, c1950] 540 p. PQ6613.U5C3 1962
- Clamor. v. 1+ Buenos Aires, Sudamericana [1957+] PQ6613.U5C5
- Selección de poemas. [Madrid] Editorial Gredos [1965] 294 p. (Biblioteca románica hispánica. 6: Antología hispánica) PQ6613.U5A6 1965

### Translated works

- Affirmation; a bilingual anthology, 1919-1966. Translated, with notes, by Julian Palley. Introduction by Jorge Guillén. Norman, University of Oklahoma Press [1968] 208 p. PQ6613.U5A6 1968

- Cántico, a selection. Edited by Norman Thomas de Giovanni. Boston, Little, Brown [1965] 291 p. port. PQ6613.U5C343  
Spanish and English.
- In* Resnick, Seymour, and Jeanne Pasmantier, eds. and trs. An anthology of Spanish literature. London, J. Calder [1958] 608 p. PQ6267.E1R4
- In* Turnbull, Eleanor L., ed. and tr. Contemporary Spanish poetry; selections from ten poets, with Spanish originals, and personal reminiscences of the poets by Pedro Salinas. Baltimore, Johns Hopkins Press, 1945. 401 p. PQ6267.E3T8

## Nicolás Guillén, 1902-

*Cuba. Poems in Spanish recorded at the Radio Municipal, Buenos Aires, November 28, 1958. Approximate time: 35 minutes. LWO 3815.*

### Material recorded

From *El son entero*

Sóngoro Cosongo  
Canción del bongó  
Balada de los dos abuelos  
Sensemayá  
El abuelo  
No sé por qué piensas tú  
José Ramón Cantaliso  
Cantaliso en un bar  
Guitarra  
Mi patria es dulce por fuera  
Son número 6  
Una canción en el Magdalena  
Elegía  
Palma sola  
Agua del recuerdo  
Un son para niños antillanos  
Ácana  
Iba yo por un camino  
Rosa tú, melancólica

From *Paloma de vuelo popular*

Arte poética  
Un largo lagarto verde  
Canción de cuna para despertar a un negrito  
Canción puertorriqueña

### Biography

Nicolás Guillén was born in Camagüey on July 10, 1902. While in high school he was an apprentice in his father's printing shop; later, after giving up legal studies at the University of Havana, he worked as typographer, newspaper reporter, and civil servant. Throughout this period he was pursuing his true vocation as a poet, and the 1930 publication, *Motivos de son*, won him the praise of both Cuban and foreign critics. His political views, expressed early in his poetry, compelled him to go to Spain when the Civil War began. *España*,

*poema en cuatro angustias y una esperanza* (Valencia, 1937) was the result of his experiences there. Guillén has traveled extensively throughout the Americas but has always maintained his home in Cuba. Today he is the director of the Union of Cuban Artists and Writers.

### Commentary on his work

Nicolás Guillén attained instantaneous celebrity with his first small book, *Motivos de son* (1930). He was hailed as the magician of Afro-Cuban folklore, rhythms, and dialect. During the following seven years, four more titles appeared. These new works revealed Guillén's continuous growth as an artist and an observer of life. From Spain, Miguel de Unamuno in the *Tragic Sense of Life* singled out some of Guillén's poems, saying that they "moved me deeply as a poet and linguist." Very soon Guillén emerged as a voice of protest and hope, his poetry becoming less dependent on dance rhythms and gaiety and attaining the quality of pure art, deeply imbedded in the Hispanic Middle Ages and the golden century. He is both a pure poet and a social poet.

### Selective bibliography

- Antología mayor: El son entero y otros poemas. [La Habana?] UNEAC  
[1964] 284 p. (Bolsilibros Unión) PQ7389.G84A6 1964
- España, poema en cuatro angustias y una esperanza. México, Editorial  
México Nuevo, 1937. [26] p. PQ7389.G84E7
- La paloma de vuelo popular [y] Elegías. Buenos Aires, Editorial Losada  
[1959] 157 p. (Poetas de España y América) PQ7389.G84P3
- Sóngoro Cosongo y otros poemas. Con una carta de don Miguel de  
Unamuno. [La Habana] La Verónica [1942] 120 p. port.  
PQ7389.G84S6

### Translated works

- In Fitts, Dudley, *ed. and tr.* Anthology of contemporary Latin-American  
poetry. Norfolk, Conn., New Directions, 1942. 667 p.  
PQ7084.F5
- In Rexroth, Kenneth, *ed. and tr.* Thirty Spanish poems of love and  
exile. San Francisco, City Lights Pocket Bookshop, 1956. 31 p.  
(The Pocket poets series, 2) PQ6267.E5L6



## Augusto Guzmán, 1903-

*Bolivia. Prose in Spanish recorded at the Library of Congress, Washington, D.C., April 28, 1964. Approximate time: 35 minutes. LWO 4270.*

### Material recorded

From *La sima fecunda*  
El alba (selection)

From *Prisionero de guerra*  
Canto al Piribebuy (selection)

From *El Kolla mitrado*  
El kolla mitrado (selection)  
El sacrificio de Tupaj Katari (selection)  
Adiós al trópico  
Adiós al Illimani

From *El Cristo viviente*  
No dormía el soñador  
Pureza de corazón

### Biography

Guzmán was born in Cochabamba on September 1, 1903. After receiving a law degree from the university in his native city, he taught literature, art history, and Spanish social and mining law. He fought in the Chaco War, was captured by the Paraguayans, and was not released until the Chilean Society of Writers made an appeal on his behalf. In 1938 and 1944 Guzmán was elected national deputy and formed part of the Socialist bloc in Parliament. He later held consular posts abroad. Appointed director of the University Library of Cochabamba in 1956, he is today a member of the P.E.N. Club, the Bolivian Academy of Language, the Spanish Royal Academy, and the Pan American Institute of Geography and History.

### Commentary on his work

In his novel, *La sima fecunda* (1933), Augusto Guzmán presents an excellent description of a region in the province of Cochabamba, Bolivia. In *Prisionero de guerra* (1937) the protagonist is the author himself as a soldier captured by the enemy in the Chaco War. This account of the horrors of the three-year war between Bolivia and Paraguay was the second in a group of Bolivian novels portraying



that conflict quite realistically. Augusto Guzmán is noted also for his contributions to the interpretation of national values, traditions, and characteristics. This is evident in his other works of fiction, his history of the Bolivian novel, and his biographies of the leader of the 1781 Indian insurrection against the Spaniards and of the 17th-century bishop who defied the Jesuits of neighboring Paraguay.

**Selective bibliography**

El Cristo viviente. La Paz, 1946. 60 p.	4BT 186
El kolla mitrado. La Paz, Bolivia [Empresa Editora Universo] 1942. 211 p.	PQ7819.G78K6
Prisionero de guerra; la novela de un soldado del Chaco, 1936. Santiago, Chile, Nascimento, 1937. 266 p. (Biblioteca selecta Nascimento, no. 23)	PQ7819.G78P7
La sima fecunda. 2. ed. La Paz, Bolivia, Editorial Universo, 1940. 158 p.	PQ7819.G78S5

## Andrés Henestrosa, 1908-

*Mexico. Prose and poems in Spanish and Zapotec recorded at the United States Information Service, Mexico City, October 28, 1960. Approximate Time: 40 minutes. LWO 3630.*

### Material recorded

In Zapotec with Spanish translations:

Soledad

Así eres tú

From *Los hombres que dispersó la danza*

Mudubina y Stagabeñe

Del pez que cenó San Juan

La golondrina

*Retrato de mi madre*

El desterrado

### Biography

Born into a Zapotec family in Ixhuatán, Oaxaca, on November 30, 1908, Henestrosa has done extensive research in Mexican indigenous literature and history and written adaptations of ancient Indian stories and legends for modern, Spanish-speaking audiences. He studied law in the capital for awhile, worked for Minister of Education José Vasconcelos' educational reform program, and soon thereafter published *Los Hombres que dispersó la danza* (1929). From 1936 to 1938 a Guggenheim Fellowship enabled him to do research on Zapotec vocabulary materials and historical documents in several U. S. universities. Henestrosa has taught Mexican and Spanish American literature in secondary schools and at the National Music Conservatory of Mexico. He was formerly editor of *El Libro y el Pueblo*, director of *Las Letras Patrias*, chief of the literature department at the Instituto Nacional de Bellas Artes, and a deputy in the national congress. In 1964 he was elected to the Academia Mexicana de la Lengua. He has published only two books, but numerous of his articles, essays, and short narrations have appeared in magazines, journals, and newspapers.

### Commentary on his work

Andrés Henestrosa is prominent among those Mexican creative writers who have been inspired by the beliefs and legends of the Indian

cultures of their homeland. To paraphrase a statement by the late Antonio Méliz Bolio, the best of these authors mentally composed their books in Mayan (or Náhuatl or Zapotecan) and wrote them in Spanish. Henestrosa, born in Oaxaca, bilingual in the Zapotec and Spanish languages, published in 1929 *Los hombres que dispersó la danza*, a book that stirred the Mexican intelligentsia. It includes a series of stories based on oral tradition, historical records, and personal recollections, which he reworked, reconstructed, or completed with scholarly documentation and artistic intuition. Authorities on the subject commended Henestrosa's interpretation of Zapotec culture, both pre- and post-Hispanic, and nonscientific readers acknowledged the intrinsic literary value of his storytelling. Later editions of this unusual book were issued in 1945 and 1960. In writing the book, Henestrosa added to his own experience as a member of the Zapotec world by doing formal research in libraries and archives in Mexico and the United States. His literary ability was confirmed in 1940 with a poignant memoir of his mother during the author's childhood and adolescence in the state of Oaxaca. This brief account, entitled *Retrato de mi madre*, has often been described as one of the most haunting prose elegies in Mexican literature.

### Selective bibliography

- Los hombres que dispersó la danza [leyendas zapotecas]. Ilustraciones de Julio Prieto. México, Impr. Universitaria, 1945 [cover 1946] 137 p. illus. (serie Letras, 1) F1221.Z3H4
- Retrato de mi madre. México, Publicaciones Alcaraván, 1940. 21 p. CT565.H4H4

## Flavio Herrera, 1895-1968

*Guatemala. Prose and poems in Spanish recorded at the United States Information Service, Guatemala City, September 23, 1960. Approximate time: 22 minutes. LWO 3657.*

### Material recorded

From *Cosmos indio*

Proposiciones del Hai-Jin sobre el hai-kai  
Sus ojos glaucos  
Su cabeza  
Su cuello  
Su abrazo  
Sus senos  
Su sonrisa  
Vínculo  
Confianza  
Milagro  
Sus cartas  
Libídine  
Confianza  
Amargura  
Cabellera  
Al irse  
Cabeza  
Paradoja

From the author's typescript

El cántico a la madre  
Dolor del hijo muerto  
La flor de isote  
El pavo real  
Dádiva  
El álamo blanco  
El álamo temblón

From *Cosmos indio*

El loro

From the author's typescript

El cangrejo  
El cocotero

From *Cosmos indio*  
Las mariposas

From *Trópico*  
El mango  
El azafrán

From *Cosmos indio*  
El lino

From *Trópico*  
Los mameyes

El lago de Atitlán  
Melancolía

### Biography

Herrera was born February 18, 1895, in Guatemala City, studied at the Instituto Nacional Central there, and graduated from the University of Guatemala with a law degree and a notary public certificate. After serving as a judge on the courts of Socatepéquez and Guatemala City, Herrera began a career in the diplomatic corps as a legation official in Costa Rica, eventually rising to the position of ambassador to Argentina. In 1945 he joined the facultad de derecho y ciencias sociales at the Universidad de Guatemala as professor of Guatemalan and Spanish law. He later taught Spanish American literature at the same institution. Until his death on February 2, 1968, Herrera was director of the school of journalism at the Universidad de San Carlos.

### Commentary on his work

Flavio Herrera is one of the most successful and admired cultivators of Japanese haiku in the Spanish language. His novels, in a poetic prose combining Gallic grace with Hispanic dignity, are set in the tropics and emphasize regionalism. Neither description of nature nor portrayal of customs cause him to neglect his partiality for the psychological approach. *El tigre*, his first and best known novel, published in the early 1930's, is a poem to the earth and a study of the contrasts between the city and the country, emphasizing folkways and character rather than social problems.

### Selective bibliography

Cosmos indio; hai-kais y tankas. Guatemala [Tip. Nacional] 1938.  
84 p. PQ7499.H4C6

El tigre. [Guatemala, Los Talleres de la Unión Tipográfica] 1934.  
134 p. port. PQ7499.H4T5 1934a

Trópico, hai-kais. [Guatemala, El Imparcial, 1931] 31 p.  
PQ7499.H4T7

# Alberto Hidalgo, 1897-1967

*Peru. Poems in Spanish recorded at the United States Information Service, Buenos Aires, October 28, 1958. Approximate time: 1 hour. LWO 3687.*

## Material recorded

From *Actitud de los años*  
Ser de seis letras

From *Dimensión del hombre*  
Contrapunto  
Multiplicación de muerte

From *Anivegral*  
Contrición  
Conticinio  
Letanía del todo destino  
Próximo ya a mi edad

From *Espaciotiempo*  
Comedor  
Frutal docencia  
Digo a la tierra

From *Carta al Perú*  
Carta al Perú (incomplete reading)

From *Biografía de yomismo*  
Ubicuidad  
Papá  
Mamá

From *Espaciotiempo*  
Epitalamio  
Solo en dos cuerdas  
Brindis

From *Carta al Perú*  
Carta al Perú (incomplete reading)

## Biography

Born in Arequipa, in 1897, Alberto Hidalgo was orphaned at an early age and had to give up formal studies and earn his living while still very young. He did this by working as a newspaper reporter. Hidalgo soon became a respected journalist and at the same time



began to publish his poems. His first was *Arenga lírica al Emperador de Alemania* (1916), which was published when Hidalgo was 19. While still in Arequipa he wrote for *El Aquelarre* and cofounded *La Semana*. He moved to Lima where he collaborated on *Balnearios* and *Amauta* and eventually moved to Buenos Aires. After he settled in the Argentine capital, Hidalgo wrote for *Caras y Caretas* and *La Nación*, directed *Oral* and *La Montaña*, and was employed as a post office official. His latest published work is a drama entitled *Su Excelencia el Buey*. He died in 1967.

### Commentary on his work

For 45 years Alberto Hidalgo was one of the most productive and challenging poets of his native Peru and of all Spanish America. According to his own estimate (he did not indulge in false modesty) and to that of generation after generation of poets in Peru and elsewhere, Hidalgo was one of the foremost poets in the history of the language. As a theorist of poetry he identified himself with the successive isms of this century, discarded them periodically, and launched new brands of his own. In *Química del espíritu* (1923) Hidalgo embraced Marinetti's futurism; two years later he offered for consideration his own ism in the pages of *Simplismo*, a collection of "invented poems," In 1959 a new book of verse, *Biografía de yomismo*, suggested the ultimate in poetics under the banner of "yomismo" (a neologism which is a play on the words yo and mismo). Now that he is gone, a sober appraisal of his contribution to literature will brand some of his idiosyncrasies, including an exaggerated egocentricity, irrelevant. However, his poetry, represented by a score of books greatly admired by the elite during the poet's life, will become, with the passing of time, part of the great Hispanic American heritage. His most significant books of verse are *Carta al Perú* (1953), *Patria completa* (*Canto a la ciudad de Machu Picchu* (1960), *Historia Peruana verdadera* (1961), and *Poesía inexpugnable* (1962). Hidalgo also authored literary criticism on various controversial works of prose fiction and the theater of the absurd.

### Selective bibliography

- Actitud de los años. Buenos Aires, M. Gleizer [1933] 91 p.  
PQ8497.H5A7
- Anivegral. Buenos Aires, Editorial Mia, 1952. 59 p.  
PQ7797.H48A8
- Biografía de yomismo, [poemas. Lima] J. Mejía Baca [1959] 57 p.  
PQ8497.H5B5
- Carta al Perú. Buenos Aires, El Ateneo [1953] 78 p.  
PQ8497.H5C3
- Dimensión del hombre. Buenos Aires, F. A. Colombo, 1938. 55 p.  
PQ8497.H5D53

- Espaciotiempo. [Buenos Aires, Editorial Bajel de Plata, 1956] 61 p.  
4PQ Span. 1425
- Historia peruana verdadera. Lima, Librería Editorial J. Mejía Baca  
[1961] 68 p. PQ8497.H5H5
- Patria completa. (Canto a la ciudad de Machu Picchu) Buenos Aires,  
Ediciones del Hombre Nuevo, 1960. 71 p.  
PQ8497.H5P35 Rare Bk. Coll.
- Química del espíritu; prólogo del más grande de los grandes Ramones  
de España: Valle Inclán, Pérez de Ayala y Gómez de la Serna.  
Buenos Aires, Impr. Mercatali, 1923. 103 p. PQ8497.H5Q5
- Simplismo, poemas inventados por Alberto Hidalgo. Buenos Aires,  
Editorial El Inca, 1925. 125 p. PQ8497.H5S5

# Dominique Hippolyte, 1889-

*Haiti. Poems in French recorded at the United States Information Service, Port-au-Prince, January 7, 1953. Approximate time: 11 minutes. LWO 1956.*

## Material recorded

From *La route ensoleillé*  
Haïti

From the author's typescript  
Hymne à Port-au-Prince, ma ville natale  
Le poète Robesbleau, souvenirs de vacances  
Aieul paternel

From *La route ensoleillé*  
Café noir  
Le parfum préféré

From the author's typescript  
Automne

From *La route ensoleillé*  
Seigneur, lorsque viendra

## Biography

Hippolyte was born in Port-au-Prince on August 4, 1889. After completing a program of classical studies at the Lycée Petion, he obtained a law degree. Subsequently, he taught civil and commercial law at l'Ecole du Droit and headed the prosecutor's office at the Civil Tribunal in Port-au-Prince. Hippolyte was formerly a member of the national government's Consultative Council, president of the national Alliance Française, and a member of the National Commission for Cooperation with UNESCO. The Laval University in Quebec awarded him an honorary doctoral degree for his literary contributions. *La route ensoleillé* remains his only published volume of poetry; two others, "Le tambour dans la nuit" and "La nef crépusculaire," have not yet appeared in print.

## Commentary on his work

As a poet Dominique Hippolyte is best known for a book published in 1927. In his work, *La route ensoleillé*, he draws upon, among other themes, the sensuous beauty of tropical nature and sentiments of

patriotic concern, while displaying a mature awareness of life's mysteries. The form and style of his poems adhere to classic French standards. As a dramatist, he has been a major contributor to Haitian literature since the early 1920's. *Anacaona*, written in collaboration with Frédéric Burr-Reynaud, is a three-act drama in verse about the Indian queen of the island now called Hispaniola, who defied the power of the Conquistadors and paid for it with her life. The adherents of the pro-African literary trend dominant in Haiti since the days of the *Revue Indigène* (1927), Price-Mars' *Ainsi parla l'oncle* (1928), and the *Revue des Griots* (1938) have frequently paid homage to their country's Indian past. Other plays by Hippolyte, written in prose, deal with historical and social problems.

### Selective bibliography

Burr-Reynaud, Frédéric, and Dominique Hippolyte. *Anacaona*, poème dramatique, en vers, en trois actes et un tableau, représenté pour la première fois à Ciné-varietés, le 19 février 1927. Port-au-Prince, Haïti [Impr. Telhomme] 1941. 87 p.

PQ3949.B8A7

Hippolyte, Dominique. *La route ensoleillée*. Paris, Éditions de la Pensée Latine, 1927. 171 p.

PQ3949.H54R6

# Andrés Holguín, 1918-

*Colombia. Poems in Spanish recorded at the Biblioteca Nacional, Bogotá, May 19, 1961. Approximate time: 35 minutes. LWO 3714.*

## Material recorded

From *Sólo existe una sangre*  
Sólo existe una sangre  
Epitafio para mi tumba  
Mar  
Imágen del olvido  
Canción del mar en Rapallo  
Viaje  
Ensimismamiento  
Muerte  
Savia  
Ausencia  
Canzonetta  
Tierra humana  
Nostalgia marina  
Reclamo de la tierra

## Biography

Holguín was born in Bogotá in 1918. Before he enrolled as a law student at the Universidad Nacional, he won the 1936 Juegos Florales in poetry held in his native city. Ten years later, Holguín won first prize in an essay contest on the Spanish poet Francisco de Quevedo. He entered the legal profession as an assistant prosecutor for civil cases and within a short time was appointed a national security prefect. From 1949 through the late 1950's, he occupied embassy posts in Paris, the Holy See, and Caracas. In 1953, while in Italy, Holguín was a delegate to the International Poetry Congress. Since 1960 he has been legal advisor to the National Association of Industries of Colombia, secretary to the Consejo de Humanidades and professor of philosophy and esthetics at the Universidad de los Andes.

## Commentary on his work

Holguín's intellectual poetry is a statement on the condition and destiny of man. It has pantheistic qualities and reveals an obsession with death to which erotic love is a balm, as bewitchingly presented

in the book entitled *Sólo existe una sangre* (1959). His austerity of form, deliberately alien to the traditional Colombian poetry, marked a new direction to the post-"Piedra y Cielo" generation. Holguín has also distinguished himself as a literary critic in *La poesía inconclusa y otros ensayos* (1947) and as the compiler and translator into Spanish of an ambitious panorama of French poetry from the Middle Ages to the present, *Poesía francesa* (Madrid, 1954).

#### **Selective bibliography**

Solo existe una sangre, poemas. [Bogotá] Ediciones Mito de Poesía  
[1959] 57 p. (Colección El Delfín) PQ8179.H6S6



# Manuel Eduardo Hübner, 1905-

*Chile. Prose in Spanish recorded at the United States Information Service, Caracas, June 29, 1961. Approximate time: 1 hour. LWO 3741*

## Material recorded

From *México en marcha*

Benito Juárez, un indio zapoteca  
Porfirio Díaz, monarca sin corona  
Emiliano Zapata, el apóstol revolucionario  
Lázaro Cárdenas, un ex tipógrafo  
Cárdenas contra Calles

## Biography

Born in Valparaíso on January 24, 1905, Manuel Eduardo Hübner at present lives in Santiago where he is a professor at the Universidad de Chile. Soon after graduating from that university, he became a professor of sociology there. A member of the Socialist Party since its foundation, Hübner participated actively in domestic politics during the 1930's, being elected in 1937 national deputy from Coquimbo, La Serena, and Illapel. He wrote for *La Nación*, *Los Tiempos*, and *Zig-Zag* as a correspondent in Argentina and Peru. During the 1940's he held consular posts in the United States, Cuba, and Australia. Before his involvement in politics, Hübner had made extensive tours in South America on governmental goodwill missions. In 1954 he was appointed director of Chile's Dirección de Informaciones. He is a member of the Sociedad de Escritores, the P.E.N. Club, the Alianza de Intelectuales, and the Santiago Instituto de Periodistas.

## Commentary on his work

Manuel Eduardo Hübner, political essayist and journalist, has also been active in the Chilean foreign service, Chamber of Deputies, and the national university. His book, *México en marcha*, first published in 1936, had wide circulation as one of the first comprehensive studies of the Mexican Revolution of 1910-20 and of the Reconstruction era which culminated in the presidency of Lázaro Cárdenas. The book begins with a review of the conditions during the four centuries before the Revolution as background to the modern problems of agrarian reform, oil expropriation, church-state relations, rural education, university autonomy, labor movements, and political parties.

### Selective bibliography

México en marcha. [Santiago de Chile] Zig-Zag [1936] 569 p.

F1234.H84

## Roberto Ibáñez, 1907-

Uruguay. Poems in Spanish recorded at the United States Information Service, Montevideo, November 18, 1958. Approximate time: 31 minutes. LWO 3801.

### Material recorded

From *La frontera*

El prisionero  
Trilogía de la creación  
Viaje por los huesos  
El retorno  
Ser

From *Mitología de la sangre*

Elegía por los ahogados que retornan  
Parábola del poema  
El surtidor y la sombra  
La primavera de los muertos

From *La frontera*

La frontera  
El payaso  
Ya  
Soliloquio de la desconocida  
La seña  
El desangrado  
El niño y el desangrado

### Biography

Ibáñez was born in Montevideo in 1907. A former Socialist Party representative to the Chamber of Deputies, Ibáñez is currently a humanities professor at the Universidad de Montevideo and the director of the Instituto Nacional de Investigaciones y Archivos Literarios. As one of the leaders of a literary movement which follows the concepts of what he calls "transcreacionismo," Ibáñez also edits the review *Andén*. His first major work, *Mitología de la sangre* (1940), won the Premio Nacional de Poesía. *La frontera*, published in Havana in 1961, was awarded the Casa de las Américas first prize for poetry at the second annual Hispanoamerican Literature Competition. As writer, professor, and political figure, Ibáñez frequently represents Uruguay at international conferences and congresses.

### Commentary on his work

Roberto Ibáñez once described his first book of verse as a "minor rough draft." The truth is that the poems in *Olas* . . . (1922) indicated that he had completed his apprenticeship in the complex technique of versification at a very precocious age. Five years later his second contribution, *La danza de los horizontes*, placed him among the most promising voices of the younger generation. His third book, published 13 years later, *Mitología de la sangre* (1940), won for him a wide and enduring fame. His poetry is notable for its controlled virtuosity as well as for its mystic and visionary quality. Some admirers even called him an offshoot of Lautréamont and Laforgue, the French, Uruguayan-born poets who made a meteoric appearance in the Paris of Mallarmé and Rimbaud. A considerable portion of *Mitología* also made evident Ibáñez' substantial virtues as a poet in the great tradition of the Spanish baroque age. This fact is confirmed by such later works as *La frontera* (1961) and *La frontera y otras moradas* (1966). He has been active also as a literary historian and essayist.

### Selective bibliography

- La frontera*. Habana, Casa de las Américas, 1961. 59 p.  
PQ8519.127F7
- La frontera, y Otras moradas*. México, Universidad Nacional Autónoma de México, 1966. 123 p.  
PQ8519.127F72
- Mitología de la sangre, poesía*. Ilustraciones de Leandro Castellanos Balparda. Montevideo [Impresora Uruguaya] 1940. 110 p. plates  
PQ8519.127M5

### Translated works

- In* Fitts, Dudley, *ed. and tr.* Anthology of contemporary Latin-American poetry. Norfolk, Conn., New Directions [1942] 667 p.  
PQ7084.F5

## Sara de Ibáñez, 1910-

Uruguay. Poems in Spanish recorded at the United States Information Service, Montevideo, November 17, 1958. Approximate time: 29 minutes. LWO 3802.

### Material recorded

From *Las estaciones y otros poemas*

Primavera

¿ ? (Interrogación)

Liras (No. 1)

Canto a Montevideo (Part VII)

Soliloquios del soldado (Part III)

Los pálidos (No. 1)

Tiempo I (Fragments IX and XV)

Tiempo II (Fragment VII)

Tiempo III (Fragments VI and XI)

From *Artigas*

La muerte

From *Las estaciones y otros poemas*

La ráfaga

Callar

La página vacía

Desdén

Llagas

### Biography

Sara de Ibáñez, the wife of Roberto Ibáñez, was born in the department of Tacuarembó in 1910. Her talent for poetic composition was displayed in her childhood years, but not until she was 30 did she see a volume of her work in print. This work, *Canto*, immediately won the top prize in a Montevideo poetry competition held in 1941. She is a professor of literature at the School for Secondary and College Preparatory Education and participates often in cultural and political conferences, including the 1953 Ibero-American Literary Congress in Mexico and the First German-Latin American Writer's Congress, held in Berlin in 1963. In 1950 her epic poem *Artigas* won the first prize for poetry from the National Academy of Letters.

### Commentary on her work

The publication of the first book of verse by Sara de Ibáñez, *Canto*

(1940), marked an extraordinary event in Uruguayan letters. In his prolog to the book, Pablo Neruda called her "great, exceptional, and cruel," and Emilio Oribe, the unofficial poet laureate of Uruguay, characterized *Canto* as one of the finest examples of contemporary writing. For a first book, it displayed an unusual degree of intellectual maturity, technical virtuosity, and selectivity, along with a rare, natural, vocation. Three additional works were published between 1942 and 1952. In 1957 there appeared in Mexico City *Las estaciones y otros poemas*, which included unpublished materials (one-third of the volume) and selections from the earlier brochures. The book as a whole is, therefore, a personal anthology drawn from 20 years or more of intensive poetry writing. Her uncommon command of vocabulary and classical purity of form have made Sara de Ibáñez a poets' poet. She finds her sources of inspiration in national history, nature, and the individual soul. Her poems, at first disconcerting because of an exuberant imaginative quality interrupted by pensive intervals of obscurity, finally delight the reader who is willing to approach her work with reverence.

### Selective bibliography

- Artigas, poema. Ilustraciones de Augusto Torres. Montevideo, 1952.  
72 p. illus. PQ7797.113A8
- Canto; prólogo de Pablo Neruda. Buenos Aires, Editorial Losada  
[1940] 112 p. (Poetas de España y América) PQ7797.113C3
- Las estaciones y otros poemas. [Mexico] Tezontle [1957] 228 p.  
PQ8519.128E3



## Mariano Ibérico, 1892-

*Peru. Prose in Spanish recorded at the United States Information Service, Lima, September 20, 1958. Approximate time: 22 minutes. LWO 3782.*

### Material recorded

From *Notas sobre el paisaje de la sierra*  
Mito y paisaje; Inti  
El ritmo del paisaje serrano  
Los caminos

### Biography

Mariano Ibérico was born in Cajamarca on April 11, 1892. He received a doctorate in letters in 1916, a law degree in 1918, and a doctorate in political science in 1919 from the Universidad Nacional Mayor de San Marcos. Ibérico has taught courses in subjective philosophy, history of ancient philosophy, and esthetics at the university. During the course of his legal career, Ibérico was a lawyer before the upper courts of Junín and Lima and Peruvian representative to the Comité Jurídico Interamericano. In 1952 he became rector of the Universidad de San Marcos. He resigned in 1955 to accept a cabinet appointment—ministro de educación pública. Ibérico is a member of the Colegio de Abogados and the Sociedad Filarmónica de Lima.

### Commentary on his work

Mariano Ibérico is one of the most respected philosophers in Peru, especially in the fields of metaphysics and esthetics. As a professor and essayist, he has elucidated such themes as the nature of reality, the nature of time, and the metaphor in poetry. These essays, notable for their erudition and classical style, have been collected in a series of books published between 1920 and 1965. Included among them are *La aparición: ensayos sobre el ser y el aparecer* (1950), *Perspectivas sobre el tema del tiempo* (1958), and *Estudio sobre la metáfora* (1965). One of his books, *Notas sobre el paisaje de la sierra* (1937), is highly esteemed as imaginative writing with great emotional impact, in spite of the author's declaration that his purpose was not to write a "literary" work but to evoke the metaphysical and religious character of the Peruvian highlands. Some of Ibérico's essays on the theories of time, as revealed in the work of Jorge Manrique, Stéphane Mallarmé, and Rainer Maria Rilke, whom he considers metaphysical poets, exerted a marked influence on modern Peruvian poetry.

### Selective bibliography

- La aparición; ensayos sobre el ser y el aparecer. Lima, Impr. Santa Maria, 1950. 229 p. (Universidad Nacional Mayor de San Marcos. Publicaciones del IV centenario) B1074.I23A5
- Estudio sobre la metáfora. Lima [Casa de la Cultura del Perú] 1965. 40 p. PN228.M412
- Notas sobre el paisaje de la sierra. [Lima, Editorial Lumen] 1937. 94 p. PQ8497.I2N6
- Perspectivas sobre el tema del tiempo. Lima, Universidad Nacional Mayor de San Marcos, 1958. 195 p. (Biblioteca filosófica. Serie: Estudios filosóficas) B1074.I23P4

## Jorge Icaza, 1906-

*Ecuador. Prose in Spanish recorded at the Casa de la Cultura Ecuatoriana, Quito, May 2-3, 1961. Approximate time: 39 minutes. LWO 3700.*

### Material recorded

From *Viejos cuentos*  
Mama Pacha (Selection)

From *Huasipungo*  
Selections

*El chulla Romero y Flores*  
(Selections from chapters 2, 7, 1, 7, and conclusion)

### Biography

Icaza was born in Quito on June 10, 1906, and was raised in a rural setting among the Indians and mestizos who figure so prominently in his works of fiction. After completing his studies at the Colegio Nacional Mejía, Icaza worked as a public clerk and for recreation acted in the Compañía Dramática Nacional. He directed productions and also wrote theatrical pieces and drama criticism. With the publication in 1934 of *Huasipungo*, he won the praise of critics who had largely ignored his earlier writings. After the publication of his second prize-winning novel, Icaza began to travel frequently. He visited the United States as a guest of the State Department and was a presiding officer of the Indigenista Congress held in Mexico in 1940. Later he attended the Seminar on Latin American Social Problems in New York, represented Ecuador in Venezuela, and was cultural attaché at the embassy in Buenos Aires. Today he continues to occupy the chair for the novel at the Casa de la Cultura Ecuatoriana and conducts his business from the Agencia Central de Publicaciones, a modest bookshop in Quito, which he bought many years ago.

### Commentary on his work

His short novel, *Huasipungo* (1934), has given Icaza international fame. It is one of the few widely translated Spanish American novels. Since this novel is the most dramatic exposé of the exploitation of the South American Indian of our time, it is difficult to determine to what extent agreement with the central theme influences those who admire it as a work of art. Conversely, those who do not share Icaza's views may go too far when they claim that *Huasipungo* has no literary value.

The fact that the success of this novel is not an isolated event in Icaza's career is important to consider if one is to make a fair evaluation of the book. One year after publication of this international bestseller, Icaza won a national prize for *En las calles*, a bitter picture of democracy in Quito, that contains a vivid sketch of the Four-Day Battle of 1932. Among later books, *El chulla Romero y Flores* (1958) gives a description of a corrupt society in which racial discrimination is practiced by middle and upper class Ecuadoreans. Icaza's protagonists are the cholo (the acculturated Indians) and the Quito bureaucrats; his stage, the Indian settlement and the capital city. In nearly four decades of creative writing as a novelist and playwright, there is ample evidence that Icaza has a secure place in Spanish American literature.

### Selective bibliography

- El chulla Romero y Flores*. Quito (Novela ecuatoriana), Editorial Casa de la Cultura Ecuatoriana, 1958. 238 p. PQ8219.12C53
- En las calles* (novela). [Quito, Imprenta Nacional, 1935] 278 p. PQ8219.12E6
- Huasipungo* (novela). [Quito, Impr. Nacional, 1934] 214 p. PQ8219.12C53
- Obras escogidas. Prólogo de F. Ferrandiz Alborz. [México] Aguilar [1961] 1070 p. illus. (Biblioteca de autores modernos) PQ8219.12A6 1961

### Translated works

- Huasipungo*. The villagers, a novel. Authorized translation [from the expanded 1951 version] and introd. by Bernard M. Dulsey. Foreword by J. Cary Davis. Carbondale, Southern Illinois University Press [1964] 223 p. (Contemporary Latin American classics) PZ3.1177 Hu

## Xavier Icaza, 1892-

*Mexico. Prose in Spanish recorded at the United States Information Service, Mexico City, October 7, 1960. Approximate time: 24 minutes. LWO 3631.*

### Material recorded

From *Panchito Chapopote*

Selections including

Alcance de Panchito Chapopote

### Biography

Icaza was born in Durango in 1892. After completing university studies, he became a professor of law at the Universidad de Jalapa and later taught literature and history at the Universidad Nacional. Under President Lázaro Cárdenas, Icaza was elected to the Supreme Court and became a strong advocate of the expropriation of petroleum. He was a founder of the General Confederation of Mexican Workers and Peasants, a legal advisor to and then acting rector of the Worker's University, and professor at and director of the School of Labor and Law. At the Ministry of Education, Icaza was general director of art education.

### Commentary on his work

The appearance in 1961 of a second edition of Xavier Icaza's novel, *Panchito Chapopote*, originally published in 1928, will enable current critics to gain a new perspective of its character and literary value. This work has too often merited only a footnote in comprehensive studies about the fiction inspired by the early 20th-century social revolution in Mexico. A reading of it 33 years after its original publication may well induce a new generation of critics to concentrate their attention on its significant technical and stylistic features instead of on the issue of "Yankee imperialism." The possibility of a new critical approach to his work has been made all the more likely by the publication of *Coloquio de Juan Lucero* and *La patrona*, both issued in 1962. In addition to seven novels (significantly called by him either relatos or retablos), Xavier Icaza's bibliography includes plays, books of verse, and studies on various fields of law.

### Selective bibliography

Coloquio de Juan Lucero. [México, Editorial "Aloma," 1962] 74 1.  
illus., PQ7297.I35C6

Panchito Chapopote, retablo tropical; o, Relación de un extraordinario sucedido de la heroica Veracruz. Maderas originales de Ramón Alva de la Canal. México, Editorial Cultura, 1928. 94 p. illus., mounted port., plates, PQ7297.135P3

La patrona. [Mexico? 1962] 137 p.

PQ7297.135P35



## Ana Isabel Illueca, 1903-

*Panama. Poems in Spanish recorded at the United States Information Service, Panama City, March 7, 1961. Approximate time: 13 minutes. LWO 3738.*

### Material recorded

From the author's typescript

Mi pollera  
El montuna  
El cholo  
La quema  
La carreta

### Biography

Ana Isabel Illueca was born in Panama City in 1903. She obtained a teaching degree from a teacher's college and then specialized in Spanish literature at the University of Panama. After graduating in 1944, she began her teaching career in a primary school. Later she was a professor at a vocational school and at the Instituto Nacional. Many of her poems have appeared in magazines and newspapers (the review *Acercamiento* published them regularly for awhile), but a complete volume of her work has not yet been published.

### Commentary on her work

The countryside—its customs, daily activities, festivities, and garb—is the source of inspiration and the subject of the melodious, descriptive poems of Ana Isabel Illueca. She is Panama's most unaffected representative of literary nationalism.

## Pedro Leandro Ipuche, 1889-

Uruguay. Prose and poems in Spanish recorded at the Facultad de Humanidades y Ciencias, Universidad de la República, Montevideo, November 12, 1958. Approximate time: 35 minutes. LWO 3803.

### Material recorded

From *Cuentos del fantasma*  
El paraguas

From *Caras con almas*  
El sapo

From *Cuentos del fantasma*  
El león bayo

From *Atas nuevas*  
El árbol solo  
El cantor ciego  
La panca

From *Tierra celeste*  
La flor nocturna

From *Atas nuevas*  
La noche

From *La Llave de la sombra*  
Ojos de miel y yerba

From *Atas nuevas*  
Cruz que sueña

From *Júbilo y miedo*  
El guitarrero correntino

From *Diluciones*  
"Adorable y hostil, lo que me pasa"

### Biography

Ipuche was born in Treinta y Tres on March 13, 1889. He studied at the University of Montevideo for four years. His first recognition as a writer came in 1909 when he won a prize in the Concurso de la Virgen del Pintado poetry contest. The many volumes of verse written by Ipuche during the following three decades were incorporated into an anthology entitled *Camino del canto*, which won the

Ministry of Public Instruction gold medal in 1940. His most recent collection of poems, *Aire fiel*, was published in 1964.

### Commentary on his work

Pedro Leandro Ipuche shares with Fernán Silva Valdés the credit for infusing esthetic standards into the movement known as River Plate Americanism that flourished in Uruguay in the early 1920's, under the label of "nativism." The "new wave" was given impulse by Silva Valdés' *Agua del tiempo* and Ipuche's *Alas nuevas*, two books of verse issued in 1921 and 1922, respectively. Ipuche is a born narrator who extended the nativist characteristics to the short story and coined the term "cosmic gauchism" as a substitute for "nativism". In *Caminos del canto* (1944), a voluminous personal anthology drawn from seven books of verse published between 1918 and 1942, Ipuche shows his visionary nationalism. His mode of expression combines striking images and conversational elements that are not always harmonious. Nevertheless, many of his poems have captured the imagination of the Uruguayan people, including self-conscious connoisseurs, one of whom said that Ipuche's "El guitarrero correntino" was not only a poem, but also a prayer. Ipuche's first work of prose fiction was published in 1931, nine years after he was recognized as a major national poet. His many works in prose have strengthened his reputation as one of the prophets of nativism. Outstanding among them are *Cuentos del fantasma* (1946) and *Caras con alma* (1957).

### Selective bibliography

- Alas nuevas*. Montevideo ["La Joya Literaria," Alsina] 1922. 110 p.  
PQ8519.I6A7
- Caras con alma*, [cuentos. Montevideo] 1957. 171 p.  
PQ8519.I6C3
- Cuentos del fantasma*. Montevideo, Editorial Ceibo, 1946. 177 p.  
4PQ Span.-Am. 121
- Júbilo y miedo. Maderas de Melchor Méndez Magariños. Montevideo, Agencia General de Librería y Publicaciones [1926] 125 p. illus.  
PQ8519.I6J8
- La llave de la sombra*. [Montevideo, Peña] 1942. 71 p.  
PQ8519.I6L55
- Tierra celeste*. Buenos Aires, [1938] 132 p. port. (Ediciones Sociedad Amigos del Libro Rioplatense, v.45)  
PQ8519.I6T45

## Baltasar Isaza Calderón, 1904-

*Panama. Essays in Spanish recorded at the Corporación Panameña de Radiodifusión, Panama City, September 10, 1960. Approximate time: 25 minutes. LWO 3671.*

### Material recorded

From *Estudios literarios*

La gramática como ciencia histórica del idioma  
Lo individual y afectivo en el lenguaje

From *Estampas de viaje*

Sevilla

From *Estudios literarios*

Sobre la *Pequeña antología* del poeta Korsi

### Biography

Isaza Calderón was born May 12, 1904, in Nata, Coclé Province. After completing his secondary studies, he traveled to Spain, where in 1934 he was awarded a doctorate in philosophy and letters with highest honors by the Universidad de Madrid. In 1937, three years after the University of Panama was founded, Isaza Calderón joined its faculty as professor of Spanish philosophy. He was appointed dean of the facultad de filosofía, letras y educación in 1942 for a four-year term. In 1960, the same year that he retired from academic life, he was named director of the Academia Panameña de la Lengua. He is also a member of the Real Academia Española and the academies of Colombia and Paraguay.

### Commentary on his work

A philologist and critic, Baltasar Isaza Calderón is the author of scholarly studies on 15th- and 16th-century Spanish literature and on the grammatical theory of Andrés Bello. He has also gained fame for his essays on individual Spanish and Panamanian writers. As a university professor and director of the Academia Panameña de la Lengua, he is prominent in the movement to protect the Spanish language from the inroads of neologisms produced by the bilingualism prevalent in the urban areas of Panama.

### **Selective bibliography**

- Estudios literarios. Panama, Ediciones Cultural Panameña, 1957. 198 p. illus. PQ6039.I8
- Estampas de viaje. Panamá, Impr. Nacional, 1959. 95 p. illus. D922.I78

# Juan Ramón Jiménez, 1881-1958

*Spain. Prose and verse in Spanish recorded at the Library of Congress, Washington, D.C., May 17, 1947 September 29, and December 8, 1949. Approximate time: 25 minutes; 2 hours. LWO 2312; WO 22257.*

## Material recorded

Extemporaneous speech on modernism given before an assembly of the Librarians of the Americas, Library of Congress, May 17, 1947.

From *En el otro costado*

Espacio:

Fragmento 1º, Sucesión

Fragmento 2º, Cantada

From *Una colina meridiana*

Romances de Virginia:

¿Quién será?

From *En el otro costado*

Ente

From *Romances de Coral Gables*

Libre de libres

From *Una colina meridiana*

Romances son de mis venas

En los espacios del tiempo

From the author's typescript

Sin ya más

La central ciega

From *Una colina meridiana*

Del fondo de la vida

Fundición

From the author's typescript

En este mantén gris

From *Estación total*

Sitio perpétuo

Criatura afortunada

Mirlo fiel

Hado español de la belleza

Flor que vuelve





Lo que sigue  
Las flores bajo el rayo  
La estrella venida  
La perdida  
Ser en flor  
Ráfaga  
Rosa de sombra  
El otoñado

From *Poesías* by San Juan de la Cruz  
From *Noche oscura del alma*  
Canciones del alma

From *Cántico espiritual entre el alma y Cristo su Esposo* by San Juan de la Cruz

Canciones entre el alma y el esposo

From *Llama de amor viva* by San Juan de la Cruz

Canciones

From *Sonetos espirituales*

Al soneto con mi alma

Retorno fugaz

Rama de oro

A la poesía

A una joven Diana

Al mar anochecido

Áboles altos

A mi alma

"Se entró mi corazón en esta nada"

Voz de niño

From *Animal de fondo*

La transparencia, Dios, la transparencia

El nombre conseguido de los nombres

Conciencia plena

Lo mágico esencial nombrado

Con la Cruz del Sur

En igualdad segura de espresión

En la circumbre

Tal como estabas

De compañía y de hora

Soy animal de fondo

## Biography

Juan Ramón Jiménez was born in Moguer, a small Andalusian town near Huelva, on December 23, 1881. After graduating from a Jesuit school in Puerto de Santa María, Jiménez settled in Seville, where he studied law and painted. In 1900 he went to Madrid and published his first books, *Almas de violeta* and *Ninfeas*, but soon thereafter suffered a nervous breakdown and spent the following five years undergoing treatment in both France and Spain. From 1907 to 1912 he lived as a recluse in his native town but continued to write poems and articles, which were published in literary magazines. In 1912 he returned to Madrid, lived in the Residencia de Estudiantes, and edited the publications of that famous center. In 1916, on his first trip to the United States, Jiménez married Zenobia Camprubí Aymar. They made their home in Spain, working together on translations of Rabindranath Tagore's works. Jiménez also translated the works of Synge and Yeats, wrote for *Helios*, *Indice*, and *La Gaceta Literaria*, and published many volumes of poetry. With the outbreak of Civil War, he and his wife organized and ran a children's refuge in Madrid, before

departing for the United States, Puerto Rico, and Cuba. They eventually settled in Coral Gables, Fla., where he taught courses at the University of Miami. He lectured at Duke University and at the Universities of North Carolina and Maryland. In 1950, desirous of living in a milieu more reminiscent of their native land, they established their permanent residence in San Juan. There Jiménez taught at the Universidad de Puerto Rico. The announcement that he was the recipient of the 1956 Nobel Prize for Literature came just three days before his wife's death. Thereafter, Jiménez withdrew into complete seclusion, seeing no one and rejecting all contact with the outside world. He died in San Juan on May 29, 1958, and was interred in Moguer with his wife.

### Commentary on his work

Juan Ramón Jiménez is Spain's most prominent poet of the 20th century. At the age of 19, his first book, *Ninfeas* (1900), was honored by an introduction in verse by Rubén Darío. In the course of time he became the recognized leader of a new generation of poets who gave Spain a second golden age, and in 1956 he received the Nobel Prize for Literature. Born and raised in Andalusia, Jiménez referred to himself as "El Andaluz universal" because he was ecumenical in intellectual and esthetic matters. He devoted some time, with the collaboration of his wife Zenobia Camprubí de Jiménez, to the translation of numerous books of Rabindranath Tagore. For half a century he devoted himself exclusively to his literary career. Innumerable works in verse or prose, new or rewritten, were issued by him in Spain and Spanish America. Because of the rigorous standards that he imposed upon himself, he left unpublished many collections of verse. He abandoned the sculptural form of the modernist prosody which characterized his breathtaking *Sonetos espirituales* (1917) and adopted a dauntless concentration of thought and a purity of images that constituted his ideal of "naked poetry," as expressed in the oft-quoted poem of 1917: "Oh pasión de mi vada, poesía desnuda, núa para siempre!" Pure poetry, his "lifelong passion," was pursued through the various epochs of his writing in a succession of moods and themes, from melancholic romanticism to baroque obscurity and metaphysical riddles. Several generations of younger poets, influenced by Juan Ramón's lyricism and pronouncements, contributed the finest poetry written in Spain since the 17th century; but they were not imitators because the "Universal Andalusian" was as changeable as Proteus. (Some of those poets—Pedro Salinas, Jorge Guillén, Gerardo Diego, and Dámaso Alonso—are included in the Archive).

*Platero y yo*, a book-length prose poem, published partially in 1914 and in full three years later, is considered Jiménez' unquestioned masterpiece. Described by the author as an "Andalusian elegy," it has been a bestseller for over half a century, possibly second only to *Don Quixote*, and is available in translation in major and minor Western and Eastern languages. Platero was a small donkey and Juan

Ramón his memorialist. In the landscape of Moguer, simple and dreamlike, poet and donkey participate in the everyday happenings of nature, survival, and play. This diary does not stress the realistic portrayal of manners and customs in an Andalusian village. It must also be said that *Platero y yo* was not intended to be a children's book, despite the preponderance of children in its cast of characters and the omnipresence of Platero, who was "as loving and tender as a child." This simple prose story has universal appeal and represents one of the best examples of Juan Ramón's "naked poetry."

Among the most important books of verse published during his post-*Platero* period were *Eternidades* (1919), *Piedra y cielo* (1919), and *Poesía* (1923). During his 22 years of residence in the Western Hemisphere (from his departure from Spain to his death in Puerto Rico) he wrote and published *Romances de Coral Gables* (1948) and *Animal de fondo* (1949). The latter is to many of his admirers a towering achievement based on an innate pantheism, which has little in common with the poetry of the Spanish mystics of the 16th century. His lifelong passion for pure poetry and his reputation as a poets' poet did not prevent him from becoming one of the most talented literary critics of his time, as evidenced in *Espanoles de tres mundos* (1942). He contributed critical material to periodicals in book form by Francisco Garfias under the titles *La corriente infinita* (1961) and *Estética y ética estética* (1967). Garfias, a compiler and editor, has also saved for posterity in *Libros inéditos de poesía* (1964) about 500 unpublished poems that now can be added to the 2,000 that Jiménez selected for publication during his lifetime. In addition, Garfias issued in 1962 *Cartas* a selective collection of letters from Jiménez to literary people, and *Primeras prosas*, early prose writings, most of which had been unpublished.

### Selective bibliography

- La colina de los chopos; Madrid posible e imposible. [Selección, ordenación, y prólogo de Francisco Garfias] Madrid, Taurus [1965, c1966] 178 p. (Ser y tiempo; temas de España, 39)  
PQ6619.I4A6 1966
- Dios deseado y deseante (*Animal de fondo*). Con numerosos poemas inéditos. Introducción, notas y explicación de los poemas por Antonio Sánchez Barbudo. [Madrid] Aguilar [1964] 274 p. facsim., port. (Colección literaria)  
PQ6619.I4A6 1964
- La estación total con Las canciones de la nueva luz (1923-1936). Buenos Aires, Losada [c1964] 164 p.  
PQ6619.I4E75
- Libros de poesía. Recopilación y prólogo de Agustín Caballero. [2. ed. Madrid] Aguilar [1959] 1441 p. port. (Biblioteca Premios Nobel)  
PQ6619.I4A6 1959a
- Libros inéditos de poesía. Selección, ordenación y prólogo de Francisco Garfias. [Madrid] Aguilar [1964-67] 2 v. ports. (Colección



literaria; novelistas, dramaturgos, ensayistas, poetas)

PQ6619.I4A17 1964

Piedra y cielo, 1917-1918. Buenos Aires, Losada [1948] 150 p. (Biblioteca contemporánea, 209)

PQ6619.I4P5

Platero y yo (1907-1916). 2. ed. Madrid, Calleja, 1917. 322 p. (Obras de Juan Ramón Jiménez)

PQ6619.I4 1916 v. 16

Platero y yo; elegía andaluza, 1907-1916. Con 50 ilustraciones de Rafael Álvarez Ortega. Nota preliminar de Arturo del Hoyo [9. ed. Madrid] Aguilar [1966] 349 p. illus. (Colección literaria: novelistas, dramaturgos, ensayistas, poetas)

PQ6619.I4P6 1966

Poesías escogidas (1899-1917). New York [Hispanic Society of America] 1917. 348 p. port.

PQ6619.I4A6 1917 Rare Bk. Coll

Primeros libros de poesía. Recopilación y prólogo de Francisco Garfias. [2. ed. Madrid] Aguilar [1964] 1593 p. music. port. (Biblioteca Premios Nobel)

PQ6619.I4A6 1964a

Retratos líricos. Con una colección de retratos originales de Vázquez Díaz, y tres dibujos inéditos por Juan Ramón Jiménez. Madrid, Rafael Díaz-Casariago, 1965. 106 p. illus., ports.

PQ6619.I4R4

Romances de Coral Gables (1939-1942). México, Editorial Stylo, 1948. 60 p. (Nueva floresta, 6)

PQ6619.I4R6

Sonetos espirituales (1914-1915). Madrid, Calleja, 1917. 138 p. (Obras de Juan Ramón Jiménez)

PQ6619.I4S6 1917

Tercera antología poética (1898-1953). Madrid, Editorial Biblioteca Nueva, 1957. 1115 p. illus.

PQ6619.I4A6 1957a

Juan de la Cruz, *saint*. Poesías. Ed. de gran lujo, ilustrada con 11 L.U.E.N. [1943] 133 p. illus., 10 plates (1 col.)

PQ6400.J8A17 1943a

### Translated works

Fifty Spanish poems; with English translations by J. B. Trend. Oxford, Dolphin Book Co. [1950] 97 p.

PQ6619.I4F5

Platero and I. Translated by Eloïse Roach. Drawings by Jo Alys Downs. Austin, University of Texas Press [1957] 218 p. illus.

PQ6619.I4P633

Three hundred poems, 1903-1953. Translated by Eloïse Roach. Introduction by Ricardo Gullón. Austin, University of Texas Press [1962?] 263 p.

PQ6619.I4A26

## Ramon H. Jurado, 1922-

*Panama. Prose selections in Spanish recorded at the United States Information Service, Panama City, September 13, 1960. Approximate time: 28 minutes. LWO 3672.*

### Material recorded

From *San Cristóbal*

Excerpt from chapter 1

From *Desertores*

Excerpt from chapter 29

From *El desvan*

Excerpt from chapter 1

From *Desertores*

Excerpt from chapter 26

### Biography

Jurado was born May 29, 1922, in Aguadulce. He graduated from the Instituto Nacional and studied philosophy and letters at the University of Panama. Six years after the publication of his first prize-winning novel, another novel, *En la cima mueren los suicidas* (1950), was awarded third prize in the Ricardo Miró contest; *Desertores* (1951) won a second prize in the same contest the following year. He has also written prize-winning short stories and plays. Jurado has for many years been active in journalism as an editor of literary pages and as a daily columnist. He has directed the publication of several literary magazines as well. Formerly director of the departamento de bellas artes at the Ministerio de Educación, Jurado has in recent years headed a department at the Institute of Housing and Urban Planning of Panama.

### Commentary on his work

Jurado is a versatile writer of prose fiction, drama, and essays but has excelled as a novelist. In his early twenties, he was awarded a first prize for *San Cristóbal*, a novel dealing with the exploitation of men by the Panamanian owner of a sugar plantation. Man's inhumanity to man is presented with unyielding realism but without the interjection of political considerations. In 1953 he revealed another facet of his novelistic skill by publishing a historical novel, which portrays



the guerrilla leader Victoriano Lorenzo, a native of Panama (then a department of Colombia), who participated in the Colombian One Thousand Days Civil War. This work was followed a year later by a psychological novel, *El desván*, about an individual doomed to die from ankylosis.

### Selective bibliography

- Desertores, [novela histórica. Panamá] Impr. Nacional, 1961.  
237 p. PQ7529.2.J8D4 1961
- San Cristóbal, novela. [2. ed.] Panamá [Ministerio de Educación,  
Departamento de Bellas Artes y Publicaciones] 1963. 180 p.  
illus. PQ7529.2.J8S2 1963

## Leon Laleau, 1892-

*Haiti. Poems in French recorded at the United States Information Service, Port-au-Prince, February 7, 1953. Approximate time: 10 minutes. LWO 1956; 2686, 27780.*

### Material recorded

From the author's typescript

Trahison  
Sacrifice

From *Le rayon des jupes*  
Elsy l'Américaine

From the author's typescript  
Le long des quais  
Épître familière

From *La flèche au cœur*  
Je n'ai pas peur de vous  
Le printemps dans ta chambre

From *Abréviations*  
Amitié finissante  
Le secret  
Le rendez-vous fatal

From *Ondes courtes*  
Bilain déficitaire

From the author's typescript  
Silence susceptible

### Biography

Laleau was born in Port-au-Prince on April 3, 1892, and was educated at the Lycée Pétion and the law school. In 1916, shortly after completing his legal studies, he published his first poems as well as a novel and two plays. During his stay in Paris, his poems appeared in *Figaro*, *Comoedia*, and *Mercure de France*. In Haiti Laleau directed *Le Nouvelliste* and *Haïti-Journal*. He was general director of education and then occupied a number of high positions in the Department of Foreign Relations. He was chief of protocol, an embassy official in Lima, Santiago de Chile, and London, and ultimately minister of the department. Laleau has also been minister of public works, minister of national

education, president of the Alliance Française and the National Commission for UNESCO, and a member of the French Académie Ronsard.

### Commentary on his work

It would be somewhat arbitrary to apply to Léon Laleau's varied production such inflexible labels as those employed to characterize the work of Haitian poets and writers of the last 50 years. Since 1916 he has shown himself in his poems, novels, and plays to be an artist engaged in self-renovation under a stern, self-imposed discipline. Laleau has simultaneously cultivated "pure literature" in the finest tradition of romanticism and the French Parnassians and literature in the service of society. It would, therefore, be amiss to confine him to either the ivory tower or the market place. The poet of *A voix basse* (1919), a delicate sequence of love poems, is the same who 12 years later wrote *Musique nègre*, a book rich and eloquent in its evocation of Haiti's racial and cultural heritage and the traditions of the peasants of today. His theater includes several comedies of manners, reminiscent of 18th-century Marivaux and 19th-century Musset. One of his novels, *La Choc* (1932), dealing with the 1915 revolt against the national government and the subsequent U. S. military occupation of Haiti, is an impassioned indictment of events and experiences that had a lasting psychological effect upon the entire nation. In 1962 on his 70th birthday, after his pen had been still for a decade, Laleau received the coveted Prix Edgar Poe, awarded each year in Paris by the Société de Gens de Lettres to a French-language writer for his or her work as a whole.

### Selective bibliography

- Abréviations, poèmes. Paris, Librairie de France [1929] 55 p.  
PQ3949.L3A7
- La Flèche au coeur, poemes. Préface de Maurice Rostand. Paris, H. Parville [1926] 122 p.  
PQ2623.A42F5
- Le Rayon des jupes; ou, Treize poèmes pour Tristan Derème. [Saint-Calais (Sarthe) Imprimé par E. Lefeuvre, 1928] [22] p. illus.  
PQ2623.A42R3

# Enrique Larreta, 1875-1961

*Argentina. Prose and poems in Spanish recorded at the United States Information Service, Buenos Aires, November 7, 1958. Approximate time: 27 minutes. LWO 2781.*

## Material recorded

From *La gloria de Don Ramiro*  
Chapter 1

From *La calle de la vida y de la muerte*  
Las criadas y el niño  
La laguna  
Mi Grecia  
Esquivias  
Paestum  
La pampa  
En la muerte de Lugones  
La gitana  
La corrida  
El hombre  
La almohada  
Aurora en la capilla  
Preludio No. 3  
Don Ramiro

## Biography

Enrique Larreta was born in Buenos Aires of Uruguayan parents on March 4, 1875. After obtaining a law degree and a doctorate in jurisprudence, Larreta wrote for *La Nación* and *El Diario*. In 1896 his first work, "Artemis," appeared in the magazine *La Biblioteca*. On his second trip to Europe, Larreta stayed in Spain for five years, gathering material for *La gloria de Don Ramiro; una vida en tiempos de Felipe Segundo*. In 1910 he became envoy extraordinary and minister plenipotentiary to France, where he remained throughout World War I. In 1928, he headed the national commission for the First Exposition of Argentine Books. For many years Larreta was president of the Instituto Cultural Argentino-Uruguayo and a member of the Academia Argentina de Letras and the Real Academia Española. He died in Buenos Aires on July 7, 1961.

## Commentary on his work

Enrique Larreta initiated his literary career with a historical novel which endeared him to Spain's intelligentsia and made him the pride of his native country. *La gloria de Don Ramiro; una vida en tiempos de Felipe Segundo*, published in Madrid in 1908, is the story of a fictitious Spaniard in the times of Philip II. The protagonist was born in Avila in 1570 and died in Lima in 1605. The book deals almost exclusively with his life in Spain; a brief epilog mentions his six years of crime in Peru, his ultimate repentance, and the prayer for his soul murmured by a maiden who was destined to become Saint Rose of Lima. Great Spanish writers expressed their unqualified admiration for the newcomer in their midst; they praised his reconstruction and interpretation of the Spanish golden age and his astonishing stylistic power in handling narration, description, and dialog. They considered it historically and esthetically a masterpiece. As the book, printed in Spain, was distributed in the rest of the Spanish-speaking countries, the chorus of admiration seemed to be unanimous. In the course of time, while Larreta occupied diplomatic and other official positions and his novel became an enduring bestseller and a succès d'estime in foreign translations, some literary critics suggested that archaeological reconstructions and linguistic virtuosity do not produce great novels.

In 1926 Larreta published a second novel, *Zogoibi*, with the Argentine plains as background and members of the Argentine landed aristocracy as *dramatis personae*. *Zogoibi* failed to satisfy the devotees of literature about patriotism and folklore. It was a psychological novel, whose psychology was in consonance with an earlier, pre-World War I period, and 19th-century gauchos were quite obviously a scarcity in 20th-century Argentina. In 30 years of active writing after *Zogoibi*, Larreta alternated Hispanic and Argentine motifs in prose fiction, poetry, and drama. Of special merit is a collection of 88 sonnets, *La calle de la vida y de la muerte* (1941), named after a street in his beloved Ávila. They reveal, at least partially, his early devotion to poetry, acquired at a time when young Argentine poets gathered around Rubén Darío as "the last liberator of America."

## Selective bibliography

- La calle de la vida y de la muerte, poesías. [Buenos Aires] Espasa-Calpe Argentina [1941] 232 p. illus. PQ7797.L28C3
- La gloria de Don Ramiro; una vida en tiempos de Felipe Segundo. Madrid, V. Suárez, 1908. 446 p. PQ7797.L28G6
- Obras completas. Buenos Aires, Ediciones A. Zamora [1959] 2 v. illus. (Colección Argentoria, v. 12) PQ7797.L28 1959
- "Zogoibi," Ed. definitiva. Buenos Aires, 1926. 377 p. illus. PQ7797.L28Z4 1926

### Translated works

The glory of Don Ramiro; a life in the times of Philip II. Translated from the Spanish by L. B. Walton. London, J. M. Dent; New York, E. P. Dutton, 1924. 307 p. PZ3.L328 Gl



# Carlos Augusto León, 1914-

*Venezuela. Poems in Spanish recorded at the Radio Nacional, Caracas, June 6, 1961. Approximate time: 18 minutes. LWO 3742*

## Material recorded

From *A solas con la vida*

No vivo para hoy, que si viviera

From *Los nombres de la vida*

Elegía en la muerte de mi padre

Los caballos de un coche de la infancia

From *Tres poemas*

Canto de paz

From the author's typescript

Idolos entre las hierbas

From *Siempre amor*

Tú y mis palabras

## Biography

Carlos Augusto León was born October 20, 1914, in Caracas. He graduated from the Universidad Central with a doctorate in physical science and mathematics. In addition to pursuing a career in those fields and being active politically, León has gained considerable national prominence as a poet. His prize-winning works are *A solas con la vida*, awarded the Premio Nacional de Poesía for 1947-48, and *Los nombres de la vida*, awarded the Caracas Premio Nacional de Poesía in 1947. Five years later he won the Premio Nacional de Literatura. A professor for many years, León at present teaches engineering at the Universidad Central and history and geography at the Instituto Pedagógico Nacional.

## Commentary on his work

Carlos Augusto León, Venezuelan poet and Marxist student leader, published his first book, *Los pasos vivientes* (1940), in the course of a self-imposed exile in Mexico. Efraín Huerta, an influential Mexican poet noted for his social militancy, prefaced the book with a fraternal salute on behalf of his own people and foreign intellectuals who had sought asylum in Mexico in those turbulent years. León's first book was a collection of manifestos on such themes as the Mexican

Revolution, the Spanish Civil War, and the Negro proletarians who lost their lives digging the Panama Canal. Back in Venezuela he issued two books of verse more discerning in scope and more enticing artistically. *Los nombres de la vida* (1947) was awarded a municipal prize, and *A solas con la vida* (1948), both municipal and national prizes. Ideologically he remained loyal to his convictions, but he no longer ignored such universal themes as love, family, everyday life, nature, death, solitude, and hope. The Ecuadorian, Jorge Carrera Andrade, one of Spanish America's great poets, observed in a preface to *Los nombres de la vida* that León's more mature writing had points of resemblance with the intimate verse of some of Spain's poets of the 15th and 16th centuries. This observation, made in 1946, was to be substantiated 21 years later by the publication of *Interior hombre* (1968), a book entitled after an austere phrase of Francisco de Aldana, a 16th-century poet whom Cervantes called "El Divino."

Carlos Augusto León's accomplishments as an essayist and journalist can be seen in the books *La muerte en Hollywood* (1950) and *El hombre y la estrella* (1965). The former is a collection of articles, statistical tables, and documentary illustrations, developing the thesis that Hollywood's main industry is pernicious to Venezuela and Latin America in general. *El hombre y la estrella*, an anthology of poems and essays, includes studies on literary subjects from Andrés Bello to Michael Gold.

### Selective bibliography

El hombre y la estrella; prosa y poesía; selección. Prólogo: Augusto German Orihuela. Ilustraciones: Mateo Manaure. Caracas, dirección de Cultura, U[niversidad] C[entral de] V[enezuela] 1965. 390 p. illus. PQ7297.L38A6 1965

Poesías. Con palabras iniciales del autor. Retrato por Xavier Guerrero. Ilustraciones de David Alfaro Siqueiros [et al.] Saludo plástico de Diego Rivera. México, 1954. 378 p. illus.

PQ7297.L38A17 1954

Rare Bk. Coll.

## Jorge de Lima, 1893-1953

Brazil. Poems in Portuguese recorded at the United States Information Service, Rio de Janeiro, August 12, 1953. Approximate time: 21 minutes. LWO 2175.

### Material recorded

From *A túnica inconsútil*

Poema do Cristão

Alta noite quando escreveis

O nome da musa

From *Anunciação e encontro de Mira-Celi*

Part 30, beginning "Acontece que una face . . ."

From *Livro de sonetos*

A torre de marfim, a torre alada . . .

From *Invenção de Orfeu*

Canto IV ("As aparições," part 1)

Canto VI ("Canto da desapareição," part 1)

Canto IV ("As aparições," part 2)

Canto IV ("As aparições," part 4)

### Biography

Jorge de Lima was born in União dos Palmares, Alagoas, on April 23, 1893. For his secondary schooling he went to the town of Maceió and while at the colegio there published verses in a small journal entitled *O Corifeu*. At 15 he traveled to Salvador de Bahia to study medicine; while there, he published "O acendedor de lampiões," a poem that earned him an enthusiastic public in that area. Lima continued his studies in Rio de Janeiro, where his first printed volume of verse, *XIV alexandrinos* (1914), was issued. After graduating he returned to Maceió to set up a medical practice, soon becoming a prominent physician. He entered politics and in 1919 was elected deputy to the State Assembly. In 1927 he was appointed a professor of Brazilian literature and romance languages at the Ginásio do Estado in Maceió. Later, because of political disturbances, Lima decided to settle in Rio de Janeiro, and although continuing to practice medicine, he turned his attention increasingly to literary and scholarly activities. In 1935, the year of his conversion to Catholicism, he won the Fundação Graça Aranha prize for literature. Two years later he became a professor of Luso-Brazilian literature at the Universidade do Distrito

Federal. In 1940 the Academia Brasileira awarded him the Grande Prêmio de Poesia. By 1945 he had decided to reenter politics by joining the União Democrática Nacional; for several years he held office as a Federal District councilman. When the Sociedade Carioca de Escritores was founded in 1952, Lima became the group's first president. *Invenção de Orfeu* was published the same year. He died in Rio de Janeiro on November 15, 1953, after a long illness.

### Commentary on his work

The selections recorded by Jorge de Lima for the Library of Congress give but a limited view of one of the most prolific and many-sided of modern Brazilian writers, one whose literary development was exceptionally broad.

Lima's first works were sonnets in the Parnassian tradition, thoroughly conventional in every respect. With the coming of modernism, however, he took up the regionalist trend, attracting his first widespread public attention with the publication in 1927 of a volume of free verse, in which reminiscences of childhood and themes from the life of the Brazilian blacks predominate. More poems on Afro-Latin themes followed. The democratic concern and Christian sympathy in which Lima attempted "to restore poetry in Christ" produced mystical compositions which were grave of tone, long of line, slow of rhythm, and marked by frequent use of parallelism (*A túnica inconsútil, Anunciação e encontro de Mira-Celi*). The Christian proselytizing disappeared thereafter, but the mystical atmosphere persisted in the *Livro de sonetos*, which we are told Lima wrote in a state of hypnotic hallucination, in the space of but 10 days. His poetic career closed with *Invenção de Orfeu*, a vast, obscure, amalgam of literary reminiscences, summing up the poetic adventure of creation, which may in time evoke as much scholarly exegesis as has *Finnegan's Wake*.

If Lima's later works were his own favorites—as evidenced by his selection for recording—it is his verse on Afro-Latin themes which holds the public preference and on which, in all probability, his reputation will ultimately rest. In it he has succeeded in identifying himself to a remarkable degree with the key elements of the black-Brazilian popular soul: innocent sensuality; religious enthusiasm, manifested in a curious syncretism of Catholicism and African cults; humility; patience; and a basic spirit of democracy. The compositions derive neither from attraction to the picturesque aspects of folk culture nor from compassion for the humble and oppressed—attitudes which would be expressive of a feeling of superiority on the part of the poet. They are infused, rather, with a spirit of fraternal understanding and affection.

Lima uses colloquialisms naturally without attempt at artificial imitation of the language of the populace. His rhythms pulse with the strength and subtlety of a candomblé drumbeat. In form, feeling, and subject, his poems about blacks represent one of the most significant and successful of the modernist efforts to "Brazilianize Brazil"



and appear destined to have enduring appeal for all readers of the country's literature [Ralph E. Dimmick]

### Selective bibliography

Invenção de Orfeu. Rio de Janeiro, Livros de Portugal, 1952. 431 p. 4PQ Port. 418

Invenção de Orfeu; ou, Biografia épica, biografia total e não uma simples descrição de viagem ou de aventuras. Biografia com sondagens; relativo, absoluto e uno mesmo o maior canto é denominado, biografia. Biografia, intordução e notas: M. Cavalcanti Proença. Ilustrações: Cleoo. [Rio de Janeiro, Edições de Ouro, 1967] 339 p. illus., facsim., ports. (Clássicos brasileiros) PQ9697.L54I5 1967

Livro de sonetos. Rio de Janeiro, Livros de Portugal, 1949. 165 p. 4PQ Port. 214

Obra completa. Organização de Afrânio Coutinho; introdução geral: Waltensir Dutra [e] Euríalo Canabrava. v. 1+ Rio de Janeiro, J. Aguilar, 1958 [i.e. 1959+] illus. PQ9697.L54 1959

Obra poética. Ed. completa organizada por Otto Maria Carpeaux. Rio de Janeiro, G. Costa [1950] 659 p. port. PQ9697.L54A17 1950

Poesia. Por Luis Santa Cruz. Rio de Janeiro, Agir, 1958, 106 p. illus. (Nossos clássicos, 26) PQ9696.L54P65

A túnica inconsútil, poesia. [Rio de Janeiro] Cooperativa Cultural Guanabara, 1938. 321 p. port. PQ9697.L54T8

### Translated works

Poems. Translation by Melissa S. Hull. Rio de Janeiro, 1952. 56 p. PQ9697.L54A24

*In* Fitts, Dudley, *ed. and tr.* Anthology of contemporary Latin-American poetry. Norfolk, Conn., New Directions [1942] 667 p. PQ7084.F5

## Juan Liscano, 1915-

Venezuela. Poems in Spanish recorded at the Radio Nacional, Caracas, June 5, 1961. Approximate time: 25 minutes. LWO 3743.

### Material recorded

From *Nuevo Mundo Orinoco*  
Fresca de la muerte histórica

### Biography

Juan Liscano\* was born in Caracas on July 7, 1915, studied in Belgian, Swiss, and French schools, and then enrolled in the law school of the Universidad Central. After several years he abandoned legal studies to devote his time exclusively to writing and in 1939 published *8 poemas*, his first volume of poetry. Liscano also displayed talent in the fields of journalism, literary criticism (he directed the literary page of *El Nacional* from 1943 to 1950), and folklore research. He founded and directed the Servicio de Investigaciones Folklóricas Nacionales, an institution which has developed an extensive collection of Venezuelan folk music recordings. Liscano's prize-winning publications of poetry are *Contienda* (Caracas, 1942), which won the Premio Municipal de Poesía, and *Humano destino* (Buenos Aires, 1949), which won the 1949-50 Premio Nacional de Poesía.

### Commentary on his work

Juan Liscano, Venezuelan poet, folklorist, and literary critic, started his career shortly after the 27-year dictatorship of Juan Vicente Gómez. His first book of verse, *8 poemas* (1939), is a series of rather oratorical denunciations of national evils, reflecting the state of mind of his generation. His poetic range widened in *Contienda* (1942), which despite its combative title, was inspired by joyful eroticism and communion with nature. His style was no longer argumentative and matter-of-fact but employed the ultramodern idioms prevalent in Europe between the two world wars. In 1949 *Humano destino* won for him the Premio Nacional de Poesía and seemed to define a South American variant of surrealism and existentialism. There followed *Tierra muerta de sed* (1954), a work reinforced by a tragic sense of life, enigmatic and earthy and less European.

\*His name is established in the Library of Congress catalog as Juan Liscano Velutini.



Through the years, Liscano alternated long visits in the French-speaking areas of Europe with key positions in Venezuelan journalism and research in the area of national folklore. Political circumstances made it advisable for him to seek refuge in Europe during the Pérez Jiménez regime. In the course of this self-imposed exile, he wrote his most nearly definitive work, *Nuevo Mundo Orinoco* (1959), a book of verse that constitutes an organic epic expressing the mythology, history, scenery, and destiny of the multiracial New World. His anthology *Nombrar contra el tiempo* (1968) is a careful selection from some of his books of the 1942-68 period. The poems are organized thematically, under such subtitles as "Nuevo Mundo," "Fábulas y hombres," and "Muerte e historia." Liscano's principal works as a folklorist and literary critic are *Folklore y cultura* (1950), specializing in Venezuelan folk poetry, dances, and music; *Caminos de la prosa* (1953), a socio-literary discussion of prose fiction in Venezuela and Cuba; and *Rómulo Gallegos y su tiempo* (1961), an authoritative and engrossing study of the great novelist's work and life.

### Selective bibliography

- Caminos de la prosa* (comentarios). Caracas, Tall. Civa, 1953.  
126 p. plates, ports. (Ediciones "El Pensamiento vivo")  
PQ8542.L55
- Contienda*, poemas. Caracas, Editorial "Elite," 1942. 75 p. illus., ports.  
PQ8549.L55C6
- Folklore y cultura*, ensayos. [Caracas] Avila Gráfica [1950] 266 p. plates,  
ports. (Colección Nuestra tierra, 2) F2310.L5
- Nuevo Mundo Orinoco*. [Poesía Edición popular. Lima] Ediciones  
Nuevo Mundo [1960] 130 p. (Escritores latinoamericanos)  
PQ8549.L55N8
- 8 poemas (1939). Caracas, Impresores Unidos [1939] 32 p.  
PQ8549.L5503
- Rómulo Gallegos y su tiempo*. Caracas, Universidad Central de  
Venezuela [1961] 262 p. (Biblioteca de cultura universitaria, no.  
5) PQ8549.G24Z82

## José Alfredo Llerena, 1912-

*Ecuador. Prose and poems in Spanish recorded at the Casa de la Cultura Ecuatoriana, Quito, May 5, 1961. Approximate time: 28 minutes. LWO 3701.*

### Material recorded

From the author's typescript

Varadero (Mi grande océano)  
Estampa oscura  
Liberación  
Desde la gran urbe moderna  
Viaje del Libertador  
El trigo  
Refugio en verano

From *Segunda vida de una santa y otros cuentos*

La víctima

### Biography

Llerena was born in Guayaquil in 1912 and was brought to the capital by his parents as a boy. He graduated with honors from the Colegio Nacional Mejía and later became a professor of humanities at the Universidad Central. His first publications were poems, stories, and journalistic articles, which appeared in the review *Elan*. Since that time Llerena has pursued with equal success careers in journalism and in teaching. He figured among the founders of the school of journalism at the university, was the school's director several times, and was information chief for the newspaper *El Comercio*. At the Escuela Nacional de Bellas Artes, he taught art history and at the Colegio Nacional 24 de Mayo, philosophy and ethics. As president of the Housing Cooperative of the National Union of Journalists, he has made visits to the United States and Europe.

### Commentary on his work

In most of Llerena's poetry, playful touches alternate with restrained evocations of love, compassion for the disinherited, and communion with nature. When the source of inspiration is Bolívar and the past or the Pacific Ocean and the future, the poet's style is an austere eloquence. In two of his works of fiction, he adopted the utmost simplicity of style as an experiment in closer communication between writer and reader. His short stories are rewarding in their psychological insight, and his only novel deals with rural migration to the city.

### **Selective bibliography**

Segunda vida de una santa y otros cuentos. Quito, Editorial Casa de la Cultura Ecuatoriana, 1953. 92 p. PQ8219.L55S4

# Enrique López Albújar, 1872-1966

*Peru. Prose in Spanish recorded at the United States Information Service, Lima. September 13, 1958. Approximate time: 24 minutes. LWO 3784.*

## Material recorded

From *Nuevos cuentos andinos*  
El trompiezo

## Biography

Enrique López Albújar was born in Chiclayo on November 23, 1872. His boyhood was spent in Piura, but for his secondary schooling he went to Lima. From 1891 to 1899 López Albújar studied law at the Universidad Nacional Mayor de San Marcos while engaged in politics and employed as a journalist. His early writings, mostly poetry, appeared in *El Perú Ilustrado* and *El Progresista*; later, some of his short stories were published in *El Comercio*. In 1904 he passed the bar examination in Piura, where he practiced law, founded the local committee of the Partido Liberal, published the weekly *El Amigo del Pueblo*, and taught history at the Colegio Nacional de San Miguel. In 1916 López Albújar was appointed a judge to the Huánaco court. He held other court positions and in 1931, when he settled in Tacna, became head of the corte superior there. When he retired at age 75, he returned to the capital and resided there until his death in 1966. In 1950 his collection of stories *Las caridades de la señora Tordoya* won the National Prize for Literature.

## Commentary on his work

Enrique López Albújar was active for over 60 years as a poet, short story writer, novelist, and essayist. In 1920, upon the publication of *Cuentos andinos*, he was acclaimed at home as the most vigorous and intuitive analyst of the native population of Andean Peru. His familiarity with the mountains, valleys, and rivers of that region, his sympathy for the animistic beliefs of the people, and his compassion for their tragic existence are expressed in works that reveal, in a general way, human indifference to human suffering and, in specific way, the destructive nature of one culture's dominance over another. Nevertheless, because of his balanced use of realism and lyricism in portraying an alienated society, these stories never become mere tracts on social evils or simplistic glorifications of the Indian.

A second series of Andean short stories, *Nuevos cuentos andinos* (1937), published in Chile 17 years later, created a following outside

Peru, but he was regarded principally as a cultivator of indigenist literature. The fact is that López Albújar, in his long career as a writer, did not limit his themes to the Indian and his environment. On the contrary, other ethnic groups of Peru on the coast and in the sierra, were the subjects of one collection of short stories, two novels, two books of verse, and an autobiographical memoir. His first novel, *Matalaché* (1928), staged in colonial times, deals with Negro slavery on the coastal plantations. In his second novel, *El hechizo de Tomaiquichua* (1943), the dramatis personae are whites and mestizos in a temperate valley of the sierra. All but three of the 10 short stories in *Las caridades de la señora de Tordoya* (1955) are objective narratives, ironical in tone, with characters and incidents suggested by the complex Lima of the well-to-do. As a poet he published two books, *De la tierra brava* (1938) and *Lámpara votiva* (1964). The first is a collection of poems described as "afro-yungas" (Negro), inspired by his 16-year residence in the tropical valleys of the Department of Piura. The second is a series of poems written during a 20-year term of duty as a judge in the higher court of Tacna. They express his patriotic feelings toward the Peruvian province that was redeemed from Chile in 1929 after a long boundary dispute. The memoir of his childhood in Piura, entitled *De mi casona* (1924), has become a classic in Peru because of its human content and poetic sentiment. As said before, López Albújar is known outside of Peru almost exclusively as a vindicator of the Indians. It is to be hoped that the Peruvian government's decision in 1960 to publish his complete works will bear fruit in the near future.

### Selective bibliography

- Las caridades de la señora de Tordoya, cuentos. Lima, J. Mejía Baca & P. L. Villanueva, 1955. 212 p. PQ8497.L6C35
- Cuentos andinos; vida y costumbres indígenas; prólogo de Ezequiel S. Ayllón. 2. ed. Lima, Impr. Lux de E. L. Castro, 1924. 289 p. PQ8497.L6D38
- De la tierra brava; poemas afroyungas. Lima [Impreso por Editora Peruana] 1938. 160 p. PQ8497.L6D38
- Nuevos cuentos andinos. [Lima] Populibros Peruanos [1963?] 125 p. (Populibros peruanos, 1. ser.) PQ8497.L6N82



# Luis López de Mesa, 1884-1967

*Colombia. Speech in Spanish recorded at the Biblioteca Nacional, Bogotá, May 15, 1961. Approximate time: 19 minutes. LWO 3715.*

## Material recorded

López de Mesa recorded the text of a speech he gave in Bogotá on August 6, 1960, at the final session of the Third Congress of the Academies of the Spanish Language. This speech has not been published, but the author's typescript is available.

## Biography

López de Mesa was born in Donmatías, Antioquia, on October 12, 1884. After receiving a degree in medicine from the Universidad Nacional in 1912, he traveled to the United States to specialize in psychiatry at Harvard University. He pursued advanced studies in this field in England, France, Italy, and Germany. Upon returning to Colombia in 1920, he was appointed professor at the Universidad Nacional and taught there until 1930. During the next 12 years, López de Mesa held the cabinet posts of minister of education (1934-35) and minister of foreign relations (1938-42). In 1948 he was named rector of the University and elected a national senator. López de Mesa was decorated many times by foreign governments for his contributions to medicine and literature and was a member of numerous Colombian and foreign academies and professional societies. He died in Medellín on October 18, 1967.

## Commentary on his work

A man of letters in Colombia's celebrated humanistic tradition, López de Mesa combined in his work literary virtuosity, scientific knowledge, and philosophical depth. In the years 1920-29 he contributed to the field of belles lettres works of unusual originality and merit,—*Iola* and *El libro de los Apólogos*, which may be described as prose poems or the poetry of ideas, and two psychological novels, *La tragedia de Nilse* and *La biografía de Gloria Étzet*. These books gave him a prominent place in the "Generation of the Centennial," a label designating writers who emerged in 1910, the year of the 100th anniversary of Colombian independence. Erudite works published between 1934 and 1961, including *De cómo se ha formado la nación colombiana*, *Disertación sociológica*, *Oraciones panegíricas*, and *Rudimentos de onomatología*, all of which received lavish praise, gradually overshadowed his outstanding contribution to belles lettres.



### Selective bibliography

- La biografía de Gloria Étzel. Bogotá, Editorial Minerva, 1929.  
173 p. PQ8179.L6B5
- De cómo se ha formado la nación colombiana. Bogotá, Librería Colombiana, 1934. 228 p. tables, F2260.L67
- Disertación sociológica. Bogotá, Casa Editorial "El Gráfico" [1939]  
363 p. F1408.3.L66
- Iola. [Bogotá, 193-?] 239 p. PQ8179.L6I6
- El libro de los apólogos. Paris, Editorial Excelsior, 1926. 252 p.  
PQ8179.L6L5

# Josep Maria López-Picó, 1886-1959

*Spain. Poems in Catalan recorded at the Sociedad Española de Radiodifusión, Barcelona, 1951. Time: 10 minutes. LWO 2312.*

## Material recorded

From *Epigrammata*

D'un xiprer

Arbre enyoradís

From *Les Enyorances del mou*

Adéu a Verona

From *L'oci de la paraula*

Somniaves corones

From *Assonàncies i evasions*

No. IX

From *Variacions líriques*

Al·literacions (part 1)

From *Represa de la primera ofrena*

Sonet No. XII

From *Espectacles i mitologia*

Balada de la dona que canta en la nit

From *Caramelles al seny*

Ressó de caramella

Sonet

From *Exercicis de geografia lírica*

Voluptats d'orient, occident (second stanza)

Als mars

Fragilitat ciutadana

Nit del amor

Farburides poetes el dia de la Pascua a Granada

## Biography

Josep Maria López-Picó was born in Barcelona in October 14, 1886, and died there on May 24, 1959. He graduated from the Universidad de Barcelona with a degree in philosophy and letters. He began his

literary career as a member of the turn-of-the-century "Joventut" group and with the publication of his first poems in the reviews *Catalunya* and *Empori*. His first volume of poetry, *Torment-froment*, appeared in 1910. Soon thereafter he founded *Almanac de la poesia* and in 1915 became director of *La Revista*, one of the most outstanding periodicals in Catalan literary history, until it ceased publication in 1950. In 1927, four years after making an extensive tour of Italy, he published *L'oci de la Paraula*, which was awarded the Fastenrath Prize. In 1934 he won the Folguera Prize for *Variacions líriques*, and became a member of the Institut d'Estudis Catalans. He remained active in the Institute's Secció Filològica until his death. His work in journalism was considerable, and he participated in local politics as well. From the time of Prat de la Riba, López-Picó was an official in the Diputació de Barcelona.

### Commentary on his work

As in the case of Josep Carner and Carles Riba, other Catalan poets of his generation, Josep Maria López-Picó's point of departure is symbolism and his point of arrival is a personal style, which evolves slowly toward a more contemporary definition of the world. López-Picó published copiously, and his work is still a major influence on the new generations of writers. López-Picó's goal as a poet is to turn his intimate life into poetry, to write a spiritual autobiography; his subjects are love, growth, God, death. His increasing simplicity of style reminds us of the Spanish poet Juan Ramón Jiménez. In both cases the love of God, the love of the absolute, does not exclude sensuousness and the love of beauty. Unlike Jiménez, however, López-Picó is always easy to understand. He has become a strange paradox: a refined poet, a poet for elites, but one whose works the masses can read and enjoy. [Manuel Durán]

### Selective Bibliography

- Antología lírica. Pròleg de Carles Riba; epíleg d'A. Esclasans. Barcelona, 1931. 323 p. 4PQ Span. 1705
- Espectacles i mitologia. Barcelona, Estampa de F. X. Altés i Alabart, 1914. 156 p. (*His Op.* 4) 4PC Cat. 118
- Obres completes. [Pròleg d'Octavi Saltor] Barcelona, Biblioteca Excelsa [1948] 1560 p. port. (Biblioteca excelsa, 1) PC3941.L6 1948
- L'oci de la Paraula. Op. XX. Barcelona, Impr. Altés, 1927. 91 p. 4PC Cat. 89
- Represa de la primera ofrena. Barcelona, Editorial Altés, 1930. 1 v. (unpaged) 4PC Cat. 119
- Torment-froment. Barcelona, 1910. 154 p. (*His Op.* 1) PC3941.L6T6
- Variacions líriques. Barcelona, Rosa dels Vents, 1938. 43 p. (Biblioteca de la Rosa dels Vents, v. 70) PC3941.L6V3

# Juan Lozano y Lozano, 1901-

*Colombia. Prose and poems in Spanish recorded at the Biblioteca Nacional, Bogotá, May 22, 1961. Approximate time: 23 minutes. LWO 3716.*

## Material recorded

From *Jardín de Cándido*  
Selection

From *Joyería*  
Un recuerdo  
Optimismo  
Retrato de un niña  
Emoción primaveral  
Las cartas  
Amanacer

La tía

Perfección

From *Joyería*  
Madre  
La catedral de Colonia

Speech read before the statue of Francisco de Santander, Father of the Republic of Colombia, on the first centennial of his death, 1940.

## Biography

Lozano y Lozano was born in Ibagué, Tolima, on April 6, 1901. He graduated from the Military School in Bogotá in 1922 and then studied finance at the University of Cambridge and economics and social science in Rome and Brussels. After a brief tour of duty in the Army during the Leticia conflict of 1932, he taught sociology at the Free University. Gravitating gradually toward journalism, in 1936 he founded and became director of *La Razón*, a newspaper which appeared daily until 1948. Lozano y Lozano also distinguished himself in politics. He was a member of the Bogotá Municipal Council, governor of Tolima, a national deputy for many years, president of the House of Representatives several times, and senator. He served as minister of the interior (1938-39), minister of foreign relations (1943-44), and ambassador to Brazil, Chile, and Italy. Lozano y Lozano founded the Asociación Colombiana de Artistas y Escritores and the magazine *Semana*. He is a member of many learned societies, including the Colombian Academy and resides in Bogotá.

### Commentary on his work

In the period following World War I, Juan Lozano y Lozano was one of the contributors to *Los Nuevos*, a spirited magazine aimed at renovating Colombian poetry. Although various postwar isms predominated because youth was the primary requirement for membership in this fraternity, traditional tendencies were not excluded from its pages. Lozano, like some others, had 19th-century modernist and Parnassian roots and was scarcely affected by vanguardist movements, unlike his contemporaries in other Spanish-speaking countries. *Horario primaveral* (1923) and *Joyería* (1927) contain the material which established his distinction as a lyric poet. *Joyería* is a series of 50 sonnets on a variety of themes (mostly love and reminiscences), artistocratically restrained in tone, incisive at times, and always characterized by a seemingly effortless mastery of form. Some of these sonnets, for instance his celebrated evocation of the Cologne Cathedral, have found a place of honor in numerous anthologies. Lozano is also noted as a sociologist, literary critic, and academic orator.

### Selective bibliography

- Joyería, sonetos de Juan Lozano y Lozano. Roma, Scuola Tipografica  
Pío X, 1927. 93 p.port. PQ8179.L8J7
- Poemas. [Medellín] Horizonte [1963?] 40 p. (El Arco y la lira, 20)  
PQ8179.L8P6

## Salvador de Madariaga, 1886-

*Spain. Poems in Spanish recorded at the Library of Congress, Washington, D.C., May 28, 1959. Approximate time: 41 minutes. LWO 3816.*

### Material recorded

*La que huele a tomillo y romero*

From *Rosa de cieno y ceniza*

El corzo

La serpiente

Elegía en la muerte de Federico García Lorca

Rosa de cieno y ceniza (Tema con variaciones)

### Biography

Salvador de Madariaga was born in La Coruña on July 23, 1886. Following his training at the École Polytechnique in Paris he enjoyed a short-lived career as a railroad engineer in northern Spain and then turned to political journalism. In 1916 he settled in England, devoted himself to research and writing, and soon published a study entitled *Shelley and Calderón*. In 1921 he was appointed representative from Spain to the League of Nations. From 1922 to 1927 he headed the League's Disarmament Section. His works *Englishmen, Frenchmen, Spaniards* (1928) and *Disarmament* (1929) were products of those years. Thereafter, he held a chair in Spanish literature at the University of Oxford, dividing his time among academic duties, lecture tours, and diplomatic posts (he was Spanish ambassador to the United States in 1931 and to France in 1932). In 1936 Madariaga returned to Oxford to concentrate his attention on research in Spanish American history. During World War II, he made regular broadcasts for the BBC and for awhile thereafter worked with UNESCO. He was president of the Liberal International from its inception until 1952 and was named honorary president of the Congress for the Freedom of Culture. Madariaga is a member of the Spanish Real Academia and holds many honorary degrees, including those awarded to him by the Universities of Arequipa, Lima, Poitiers, Liege, Lille, and Princeton. He was a visiting professor at Princeton in 1954-55. Today he continues to pursue scholarly research at Oxford, publishes constantly in a variety of genres, and dedicates much of his energy to the cause of world peace.



### Commentary on his work

A product of three cultures, Madariaga writes in Spanish, English, and French. He is the most cosmopolitan of contemporary Spanish intellectuals. This ecumenical spirit is reflected in his humanistic political philosophy, stressing individual freedom and the brotherhood of mankind. He has written on national psychology as a factor in international relations in *Englishmen, Frenchmen, Spaniards* (1928). He has also explored the history of his native land in *Spain* (1930), *Shelley and Calderón* (1920), and *The Genius of Spain and Other Essays on Spanish Literature* (1923). Madariaga has written two very popular historical biographies: *Christopher Columbus* (1939) and *Hernán Cortés* (1942), which have appeared both in Spanish and English (he does his own translations). Madariaga's two monumental works on the rise and the fall of the Spanish empire are widely used in college in the United States and England.

In addition to historical works, critical essays, novels, and plays, Madariaga has also written very inspired poetry. He chose to read some of his poems for the Archive. Madariaga is considered by many critics one of the finest stylists in Spanish. [Georgette M. Dorn]

### Selective bibliography

El auge del Imperio Español en América. Buenos Aires, Editorial Sudamericana [1955] 527 p. illus. [Biografías] F1410.M223

Bolívar. México, Editorial Hermes [1951] 2 v. illus., ports. F2235.3.M16

Bosquejo de Europa. México, Editorial Hermes [1951] 266 p. D1055.M3

Christopher Columbus; being the life of the very magnificent lord Don Cristóbal Colón. London, Hodder and Stoughton, 1939. 534 p. maps, plates, ports. E111.M17 Rare Bk. Coll

Disarmament. New York, Coward-McCann, 1929. 379 p. JX1974.M35

Elegía en la muerte de Federico García Lorca. New York, Oxford University Press, 1938. 9 p. PQ6613.A763Z75

Elegía en la muerte de Unamuno. Oxford, University Press, 1937. 7 p. PQ6623.A4E5 1937

El enemigo de Dios. Madrid, M. Aguilar, 1936. 242 p. PQ6623.A4E6 1936

Englishmen, Frenchmen, Spaniards; an essay in comparative psychology. With a prefatory note by Alfred Zimmern. London, Oxford University Press, H. Milford, 1928. xix, 256 p. BF731.M2

The fall of the Spanish American empire. London, Hollis & Carter, 1947. 443 p. plates, ports. F1410.M23 1947

- El ocaso del Imperio Español en América. Buenos Aires, Editorial Sudamericana [1955] 553 p. (Biografías) F1410.M224
- The rise of the Spanish American empire. London, Hollis & Carter, 1947. 408 p. illus., port. F1410.M25 1947
- Romances de ciego, poesía. [Madrid] Publicaciones Atenea [1922] 120 p. front. (port.) PQ6623.A4R7 1922
- Rosa de cieno y ceniza. Buenos Aires, Editorial Sudamericana [1942] 237 p. PQ6623.A4R75
- Spain. New York, C. Scribner's Sons, 1930. 507 p. DP26.M3
- Spain, a modern history. New York, Praeger [1958] 736 p. (Books that matter) DP26.M3 1958

## Eduardo Mallea, 1903-

*Argentina. Prose in Spanish recorded at the United States Information Service, Buenos Aires, October 30, 1958. Approximate time: 57 minutes. LWO 3682.*

### Material recorded

From *Todo verdor perecerá*  
Opening section

From *La razón humana*  
La razón humana

From *Notas de un novelista*  
Tríptico personal, 1940-1949 (part 3)

### Biography

Eduardo Mallea was born in Bahía Blanca on August 14, 1903. His first book of short stories was published while he was a law student at the Universidad de Buenos Aires. He did not complete the degree, preferring instead to interrupt his formal training to travel in Europe. In 1931 Mallea joined with others in founding *La revista de América*. At the same time he was made director of *La Nación*'s literary supplement, a position he held until 1954. Mallea was president of the Sociedad Argentina de Escritores, a recipient of that group's highest award, and a delegate to UNESCO for three years. Today he is a director of Emecé publishers and a member of the editorial board of the review *Sur*. His principal prize-winning novels are *Las águilas* (Premio Nacional de Literatura) and *Los enemigos del alma* (William Faulkner Foundation award).

### Commentary on his works

Eduardo Mallea is one of the most admired and well-known Argentine novelists of the last 30 years. His first work of fiction, *Cuentos para una inglesa desesperada* (1926), was followed over a 15-year period by five memorable novels, which deeply affected the conscience of the Argentine intelligentsia. They stirred national complacency by urging a return to the austerity and idealism that made the Republic a promised land in the 19th century. Because of the author's skill in integrating philosophy and fiction, the numerous passages of essays in these novels do not disturb the narrative flow. In addition to the novels of this period, he wrote essays that disturbed the self-satisfaction of the social elite and the intellectual establishment. His voice was

that of a lay moralist and a patriot; his expression, that of a stylist in the classic tradition of French and English essayists.

He was a prolific writer whose later production was an impressive cycle of essentially novelistic, rather than philosophical, works. In this new approach his philosophy was present as an integral part of the thoughts and actions of the characters, rather than as isolated dissertations interjected by the author. Notable among these novels are *Todo verdor perecerá* (1941) and *Los enemigos del alma* (1950), both purely psychological stories, and *Las águilas* (1943) and *La torre* (1951), two works telling the story of three generations of wealthy Argentine ranchers. He has returned to the juxtaposition of fictional narrative and essays in two voluminous novels, *Simbad* (1957) and *El resentimiento* (1966). In *La guerra interior*, a 100-page essay published in 1963, Mallea states in clear terms his position as a writer committed to problems of conscience relating to society and the individual, specifically to Argentina and the Argentine citizen. His writings, a major contribution to Hispanic letters in general, will also be a moral legacy to his nation.

### Selective bibliography

- Las águilas*. Buenos Aires, Editorial Sudamericana [1943] 265 p. (Colección Horizonte) PQ7797.M225A65
- Cuentos para una inglesa desesperada*. Buenos Aires, Gleizer, 1926. 130 p. (Colección Inolice) PQ7797.M225C8
- Los enemigos del alma*. [cuento] Buenos Aires, Editorial Sudamericana [1950] 359 p. PQ7797.M225E5
- La guerra interior*. Buenos Aires. Sur [1963] 111 p. PQ7797.M225Z5
- Notas de un novelista*. [Buenos Aires] Emecé Editoriales [1954] 141 p. (Cuadernos de ensayos, 17) PQ7797.M225N5
- La razón humana*. Buenos Aires, Editorial Losada [1959] 175 p. (Biblioteca contemporánea, 291) PQ7797.M225R3
- El resentimiento: Los ensimismados, El resentimiento, La falacia*. Buenos Aires, Editorial Sudamericana [1966] 537 p. (Colección Grandes novelas) PQ7797.M225R47
- Simbad*. Buenos Aires, Editorial Sudamericana [1957] 746 p. PQ7797.M225S5
- Todo verdor perecerá*. Buenos Aires, Espasa-Calpe-Argentina [1941] 222 p. PQ7797.M225T6

### Translated works

- All green shall perish, and other novellas and stories. Edited, with an introduction, by John B. Hughes. Translated from the Spanish by the editor and others. New York, Knopf, 1966. xxiii, 431 p. PZ3.M29414 A1
- The bay of silence. Translated from the Spanish by Stuart Edgar Grummon. New York, Knopf, 1944. 339 p. PZ3.M29414 Bay

## Marià Manent, 1898-

*Spain. Poems in Catalan recorded at the Sociedad Española de Radiodifusión, Barcelona, 1951. Time: 15 minutes. LWO 2312.*

### Material recorded

From *La collita en la boira*  
Flama d'abril  
Les acacies salvatges

From *L'aire daurat*  
Sentint cantar una poma de Iuan Txèu  
El color de la vida  
L'esperit del repòs  
La visió del poeta  
Quan la lluna era dins la via làctia

From *L'ombra i altres poemes*  
L'ombra  
Matí  
Sentint per primera vegada l'olor dels til·lers florits  
Diu: la mar és trista

From *Cinc cançons*  
"Folk-song"  
Cançó antiga  
Octubre

### Biography

Marià Manent\* was born in Barcelona on November 27, 1898. He published his first collection of verses, *La branca*, when he was 20 and *La collita de la baira* two years later. In 1928 his interpretations of Chinese poetry appeared under the title *L'aire daurat*. Long active in literary circles, he was among the founders of *Revista de Poesia* and *Quaderns de Poesia*. Manent has traveled extensively throughout Europe and the British Isles. Beginning with *Versions de l'anglès* (1938), his translations have made a major contribution to sparking an interest in English poetry among Catalan readers. He was one of the first to make the works of Rudyard Kipling, John Keats, T.S. Eliot, and Rupert Brooke available to them. Manent resides in Barcelona where he works for Editorial Juventud.

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\*His name is established in the Library of Congress catalog as Mariano Manent.



### Commentary on his work

Marià Manent is perhaps the most talented follower of Josep Carner. He is better known as a prose writer than as a poet, and yet he deserves wide recognition as a refined, delicate writer of love poetry. He is a member of that great generation of Catalan writers who, during the first half of our century, were influenced by French and English art forms. Fortunately, like his master Josep Carner, Manent has always held himself aloof from changing literary fashions. His work, more conspicuous by its quality than by quantity, has evolved in an unbroken line, his insights growing more and more penetrating and universal—less specifically Catalan—as his style became increasingly distinctive and personal. Manent has translated into Catalan numerous English poems and Kipling's prose. His translations are also true works of art. [Manuel Durán]

### Selective bibliography

- L'aire daurat; interpretations de poesia xinesa. [2. ed.] Barcelona, 1946. 114 p. 4PC Cat. 155
- La ciutat del temps, poemes. Frontispici de Francesc Serra. [Barcelona, F. Pedreira, 1961] 53 p. illus. (Col·lecció Les Quatres estacions, 3) PC3941.M27C5
- Obra poética. Prólogo de Jaume Bofill i Ferro. Barcelona, Editorial Selecta [1956] 245 p. illus. (Biblioteca Selecta, 196. Secció: Poesía) PC3941.M27A17 1956
- L'ombra i altres poemes. [2. ed.] Barcelona, 1946. 77 p. 4PQ Span. 754



# Juan Marín, 1900-1963

*Chile. Prose and poems in Spanish recorded at the Library of Congress, Washington, D.C., April 12, 1960. Approximate time: 34 minutes. LWO 3817.*

## Material recorded

Mecánica

From *Naufragio*  
Selection

From *El Egipto de los faraones*  
Epílogo

From *Cuentos de viento y agua*  
Puerto negro

## Biography

Juan Marín was born in Tacna on March 23, 1900. After graduating from the Universidad de Chile with a medical degree in 1921 and pursuing advanced training in surgery in France, England, and the United States, he practiced medicine in Santiago and several provincial towns. He completed his naval service and then settled in Viña del Mar as a surgeon and as director of the local Casa de la Cultura Popular. In 1936 he won the Santiago Municipal Prize for his novel *Paralelo 53 sur*. From the late 1930's until 1953, Marín abandoned his medical practice for a career in the diplomatic service, holding consular posts in China, India, Egypt, and the Central American countries. In 1957 he became director of the Department of Cultural Affairs at the Pan American Union. He held membership in numerous cultural, professional, and medical organizations, including the Club Naval, Sociedad Médica, Sociedad de Escritores, and the Brazilian Academia Carioca de Letras. On February 10, 1963, Juan Marín died in Viña del Mar.

## Commentary on his work

Juan Marín, a poet and dreamer in his adolescence, refrained from publishing his romantic verse because he aspired to become a medical officer in the Chilean Navy. He wanted not only to sail the seven seas but also to study ancient civilizations. His ambitions were fulfilled first by a career in the Navy and later by a 12-year diplomatic tour of duty in China, India, and Egypt. The poet in him was not sacrificed,

however, to the soldier or diplomat. In 1929, eight years after completing his medical studies, he published a book of verse, *Looping*, that extolled the modern miracles of automobile horns and airplane propellers, as a reaction against the sentimental poems of his youth. But he soon discovered that prose fiction was a greater challenge to his creative talent and inquiring mind. From 1932 to 1953, he published a dozen books of novels and short stories. Among these, *Paralelo 53 sur* (1936) won a coveted Chilean prize and went through several editions, one of which, issued in Buenos Aires, was given the melodramatic title of *El infierno azul y blanco*. A Portuguese translation was published in Lisbon. His successive activities as a navy doctor, a diplomat, and an international statesman, resulted in half a dozen books on medical subjects and nine volumes on history and travel, dealing with China, India, and Egypt.

### Selective bibliography

- Cuentos de viento y agua. Santiago [de] Chile, Editorial Nascimento, 1949. 235 p. 4PQ Span. Am. 696
- El Egipto de los faraones. 3. ed. [Santiago de Chile] Zig-Zag [1963, c1954] 378 p. illus., plans, ports. (Colección Historia y documentos) DT61.M33 1963
- El infierno azul y blanco (Paralelo 53 sur), novela. Buenos Aires, Editorial Claridad [1937] 174 p. (Colección Claridad. "Biblioteca de escritores americanos") PQ8097.M268P3 1937
- Looping. Santiago de Chile, Impr. Nascimento, 1929. 118 p. PQ8097.M286L6
- Naufragio; novela de intenso dramatismo arrancada a la vida chilena, con episodios impresionantes de la tierra y el mar del sur. [Santiago de Chile] Zig-Zag [1939] 93 p. (Biblioteca americana) PQ8097.M268N3
- Paralelo 53 sur, novela. Prólogo de Emilio Rodríguez Mendoza. [Santiago de Chile] Nascimento [1936] 220 p. PQ8097.M268P3 1936

### Translated works

- Orestes and I; a play in three acts, by Juan Marín. Translated from the Spanish by Richard Butrick. [Tokyo, "Asia-América," 1940] 66 p. PQ8097.M268072

# Eduardo Marquina, 1879-1946

*Spain. Poems in Spanish recorded at the Library of Congress, Washington, D.C., October 25, 1946. Approximate time: 15 minutes. LWO 2072.*

## Material recorded

From *Elegías*

Las soledades

I. Invocación

II. Visión

III. Las manos

IV. Los ojos

V. La frente

VI. Los labios

VII. Los brazos

VIII. El gesto

IX. El cuello

From *En Flandes se ha puesto el sol*

Balada del caballo alazán

## Biography

Eduardo Marquina, the son of an Aragonese couple, was born on January 21, 1879, in Barcelona, where he studied at a Jesuit school and began to write poetry. Orphaned at the age of 17 and dispossessed of the family home, Marquina supported himself while continuing to write and study at the university. Upon the publication of *Odas* in 1900, Marquina went to Madrid and attempted, unsuccessfully at first, to interest publishers there in his writings. His first dramatic work was not well received by Madrid audiences. The next few years were spent commuting between Barcelona and the capital, where he eventually settled, since he felt no affinity for Catalonia. In Madrid he edited *España nueva*, befriended Juan Valera and Benito Pérez Galdos, and saw many of his verse dramas produced on stage. In 1916 he accompanied a theatrical company which performed his plays, notably *Las hijas del Cid* and *En Flandes se ha puesto el sol*, throughout Latin America. During the next 20 years Marquina published numerous works of prose and verse, became assistant director of the Madrid daily *Más*, traveled extensively, and wrote the lyrics for Spain's "Marcha Real." In 1936 Marquina left Spain to reside briefly in Buenos Aires. A supporter of the Nationalist cause, he returned in 1938. On his final trip abroad in 1946, he headed the Spanish delegation

to Colombia, then toured Central America, and attended an international copyright conference in Washington. On November 21, 1946, while in New York preparing to return to Spain, Marquina died of a heart attack.

### Commentary on his works

Eduardo Marquina was one of the Spanish poets who at the beginning of the century represented an Iberian version of modernismo, headed by Rubén Darío, the great Nicaraguan poet. Marquina's *Églogas* (1901), *Elegías* (1905), and *Vendimión* (1909) were not modernismo in the Darío or Herrera y Reissig sense. His poetry, noted for its lyricism and metrical versatility, was rather an expression of his Mediterranean heritage as a deep-rooted native of Catalonia. *Vendimión*, a rhymed poem of 6,000 lines, is a mythical and historical epic that moved Rubén Darío to exclaim: "Ah, this admirable *Vendimión*. It is one of the most beautiful poems in our language." Gradually, the lyric poet who expounded love of all things became concerned with national problems and events in *Canciones del momento*, a collection of poems originally published during 1908 and 1909 as features in the newspaper *Heraldo de Madrid*. Subsequent collections of verse, including *San Francisco de Asís* (1927) and *Los tres libros de España* (1941), were inspired by his religious and patriotic convictions. The difficulties of welding together indoctrination and verse in an age of conflict were partially surmounted by his metrical virtuosity, but not sufficiently to overcome an excessive rhetoric in some of his later books. His strictly lyric poems and his pantheistic epic, *Vendimión*, published in the period 1900-09, were highly esteemed among the discerning few.

Above all, he achieved remarkable success with verse drama for nearly three decades in Spain and Spanish America. Out of 41 plays, six seemed to be perpetual hits among theatergoers. The most celebrated was *En Flandes se ha puesto el sol* (1909), a romantic fantasy inspired by the Spanish occupation of the Netherlands. Also worthy of mention are *Las hijas del Cid* (1908), with a tragic dénouement that differs from the 11th-century epic poem, and *Las flores de Aragón* (1914), a story of ambition and anarchy that has a happy ending with the marriage of Isabella of Castile and Ferdinand of Aragon. The verse drama cultivated by Marquina, quite different from the verse drama of the golden age, did not influence his gifted contemporaries to imitate him, partly because the playwrights of his generation believed in the efficacy of prose and the poets had qualms about facing the footlights. In the field of prose fiction, Marquina published four novelettes and 28 short stories.

### Selective bibliography

Antología poética. Recopilación y nota preliminar de F. S. R. Madrid, M. Aguilar, 1944. 491 p. port. (Colección Crisol, no. 31) PQ6623.A7A77



- Días de infancia y adolescencia; memorias del ultimo tercio del siglo XIX. Barcelona, Editorial Juventud [1964] 189 p. illus. (Colección grandes biografías) PQ6623.A7Z5
- Églogas. Ilustraciones de Pichot. Madrid, Rodríguez Serra [1901] 90 p. illus., port. (Biblioteca mignon, 23) PQ6623.A7E4 1901
- Elegías. Barcelona, Tobella & Costa, 1905. 173 p. PQ6623.A7E45 1905
- En Flandes se ha puesto el sol. Edited, with exercises, notes, and vocabulary, by Ernest Herman Hespelt and Primitivo R. Sanjurjo, with a critical introduction by Federico de Onís. Boston, D.C. Heath [1924] 271 p. port. (Health's modern language series) PQ6623.A7E5 1924
- Obras completas. Madrid, M. Aguilar, 1944. 7 v. plates PQ6623.A7 1944
- Odas. Barcelona, Tip. La Académica, de Serra Hnos. y Russell, 1900. 134 p. 4PQ Span. 1477

### Translated Works

- In* Turrell, Charles *ed. and tr.* Contemporary Spanish dramatists: plays by Pérez Galdós, Linares Rivas, Marquina, Zamacois, Dicenta and the Álvarez Quinteros. Translated into English with an introduction by Charles Alfred Turrell. Boston, R. G. Badger, 1919. 397 p. PQ6267.E6T8

## Carlos Martín, 1914-

Colombia. Poems in Spanish recorded at the Biblioteca Nacional, Bogotá, May 19, 1961. Approximate time: 32 minutes. LWO 3717.

### Material recorded

From the author's typescript

Nos os hablo de mi sueño  
Cuando hablo de mi madre  
Compañera de nardo  
Cantar  
Como el amor, la vida  
Mientras la vida de la muerte huye  
Más ternura que amor  
Elegía a Tomás Vargas Osorio  
Egloga  
El viento de la patria  
Fugaz Amante  
Voces de América

### Biography

Carlos Martín, for many years a lawyer for the Colombian Ministry of Education and the Shell Petroleum Company in spite of his avocation as poet, has most recently been a professor of Spanish American literature at the University of Utrecht in the Netherlands. He was born in Bogotá in 1914 and was educated in law and philosophy and letters at the Universidad Javeriana. Martín was director of several publications, including the Bogotá weekly *Sábado*. He is a board member of the Association of Colombian Writers and Artists.

### Commentary on his work

Carlos Martín, a member of the "Piedra y Cielo" group that performed an important function in renovating Colombian poetry in the fourth decade of this century, combines the Hispanicism of the Pedro Salinas generation with the American vanguardism of Vicente Huidobro and Pablo Neruda. His synthesis of the main contemporary streams of poetry in the Spanish language testifies to a vital eclecticism. Earthly and human themes are strengthened by the verbal and stylistic subtleties of his poems, whether jubilant, elegiac, romantic or heroic. His principal works are *Territorio amoroso* (1939), *Travesía terrestre* (1942), and new poems published in periodicals. Among Carlos Martín's contributions to literary criticism is *Piedra y cielo en la poesía*



*hispanoamericana* (1962), the text of a lecture given at the University of Utrecht, Netherlands, with an appended "Breve antología de Piedra y Cielo."

### **Selective bibliography**

Piedra y cielo en la poesía hispanoamericana. 's-Gravenhage, Van  
Goor Zonen [1962] 77 p. PQ7082.P7M3

# Fernando Antonio Martínez, 1917-

Colombia. Prose in Spanish recorded at the Biblioteca Nacional, Bogotá, May 24, 1961. Approximate time: 21 minutes. LWO 3718.

## Material recorded

From *Rufino José Cuervo*

Aspectos biográficos de Rufino José Cuervo (fragment from Chapter 2)

## Biography

Fernando Antonio Martínez was born in Buga, a town in the Cauca River Valley, on January 2, 1917. He graduated from the Universidad Javeriana in Bogotá with a doctorate in philosophy and letters. He is a member of the Academia Colombiana de la Lengua and the Instituto de Cultura Hispánica. For many years, Martínez has headed the department of lexicography at the Instituto Caro y Cuervo.

## Commentary on his work

Fernando Antonio Martínez is one of the most noted philologists of Colombia, a country that has excelled in the field of Spanish linguistics since the days of Rufino José Cuervo and Miguel Antonio Caro. As director of the department of lexicography of the Instituto Caro y Cuervo in Bogotá, he has been for many years the editor in chief of an extraordinary project: the completion of Cuervo's unfinished masterpiece, *Diccionario de construcción y régimen de la lengua castellana*, the first two volumes of which were published in Paris in 1886 and 1893 respectively. In addition to his scholarly contributions he is the author of a sensitively written biography of Cuervo, including a concise analysis of his work. It was published in book form under the title *Rufino José Cuervo* in 1954, together with a bibliography on Cuervo, prepared by Rafael Torres Quintero.

## Selective bibliography

Rufino José Cuervo, estudio. Bibliografía por Rafael Torres Quintero. Bogotá, Instituto Caro y Cuervo, 1954. 221 p. (Filólogos colombianos, 1) PC4064.C8R8

# José Luis Martínez, 1918-

Mexico. Prose in Spanish recorded at the Universidad Nacional Autónoma de México, Mexico City, October 10, 1960. Approximate time: 36 minutes. LWO 3632.

## Material recorded

From *De la naturaleza y carácter de la literatura mexicana*  
Selection from Chapter 2

## Biography

Martínez was born in Atoyac, in the state of Jalisco, on January 19, 1918. He attended the Colegio La Salle in Mexico City, the Universidad de Guadalajara, and the Universidad Nacional de México where he specialized first in medicine and then in humanities. Martínez worked for the Ministry of Education and taught Mexican, Spanish, and Spanish American literature at many institutions, including secondary schools, the Universidad Nacional de México, El Colegio Nacional, and the Universidad de El Salvador. Since his early twenties, his collaboration with literary journals has been extensive. First codirector of *Tierra-Nueva* (1940-42), he was subsequently director of *Letras de México* and *Revista mexicana de literatura* and a member of the editorial staffs of *El hijo pródigo* and *Nueva revista de filología hispánica*. Since 1950 Martínez has successively been with the Salvadorean Ministry of Culture, on the Council of the Centro Mexicano de Escritores, an elected deputy from Jalisco (1958-61), ambassador to Peru, and a delegate to UNESCO. At present Martínez is director of the Instituto Nacional de Bellas Artes.

## Commentary on his work

A thoughtful literary critic, orderly and thorough in methods of study, and an artist in literary expression, José Luis Martínez has become known for his reexamination and evaluation of Mexican letters. His two-volume work entitled *Literatura mexicana, siglo XX*, published in 1949-50, is a collection of essays on contemporary authors, accompanied by selective bibliographies that, in this instance, are more valuable than an exhaustive catalog. In 1955 he issued *La expresión nacional, letras mexicanas del siglo XIX*, a panorama of 19th-century literature based on lectures he gave between 1947 and 1952 at the Universidad Nacional de México. In an 80-page essay published the same year, *La emancipación literaria de México*, the main concepts and judgments

of the above-mentioned treatises were synthesized and brilliantly presented in relation to similar literary emancipation in other areas of Spanish America. Another notable undertaking of Martínez was his compilation of representative Mexican essays dating back to the last decade of the 19th century, *El ensayo mexicano moderno*, 2 volumes (1958). The editor prefaces this anthology with a study of the essay as an art form and supplies bibliographical and evaluative information for each of the 55 essayists included. An English translation of this anthology, the work of Harry W. Hillborn, was published in 1965 by the University of Toronto Press. The English version omits 22 of the 55 essayists "for the sake of achieving greater concentration on a general unifying theme," namely Mexicanism as a common national concern.

### Selective bibliography

- De la naturaleza y carácter de la literatura mexicana. [Mexico] Tezontle .[1960] 56 p. PQ7112.M28
- La emancipación literaria de México. México, Antigua Librería Robredo, 1955, 88 p. PQ7112.M3
- El ensayo mexicano moderno. Selección, introducción y notas de José Luis Martínez. [México] Fondo de Cultura Económica [1958] 2 v. (México y lo mexicano, 21) PQ7212.M3
- La expresión nacional, letras mexicanas del siglo XIX. México, Impr. Universitaria, 1955. 306 p. (Serie letras, no. 20) PQ7151.M3
- Literatura mexicana, siglo XX, 1910-1949. México, Antigua Librería Robredo, 1949-50 2 v. (Clásicos y modernos; creación y crítica literaria) PQ7153.M3

# Ana María Matute, 1926-

Spain. Prose in Spanish recorded at the Library of Congress, Washington, D.C., November 30, 1964. Approximate time: 56 minutes. LWO 4386.

## Material recorded

From *Historias de la Artámila*

Los chicos

El árbol

Pecado de omisión

La rama seca

La fiesta

## Biography

Ana María Matute was born in Barcelona on July 26, 1926. Her father was Catalan and her mother Castilian. From early childhood she displayed a deep interest in literature and wrote in her mother's language. By the age of 17 she had completed *Pequeño teatro*, her first novel, which less than 10 years later won the Planeta Prize. Additional literary prizes were awarded in succeeding years: the Premio Nacional de Literatura for *Los hijos muertos* in 1959, and the Premio Nadal for *Primera memoria* in 1960. In 1965 *El polizón de Ulises* won the Lazarillo Prize. Ana María Matute travels frequently and has taught at Indiana University. She maintains her residence in Barcelona.

## Commentary on her work

Ana María Matute's first novel, *Los Abel* (1948), established her as a well-known author. In that work, as in many of her later stories, children and adolescents are central figures. The actual presence of youth and the element of timelessness expressed in adult remembrance of childhood figure prominently in Matute's work. She is very good at creating specific atmospheres; her descriptions of the moods of nature and the towns which play an important role in her narrative are precise and masterful. Evocations of the mountains of Artámila, the villages of the foothills, and the winding mountain roads create magnificent settings for her stories. Matute is a perceptive and sensitive writer and her intuitive prose has great narrative force. [Georgette M. Dorn]

## Selective bibliography

*Los Abel*. Barcelona, Ediciones Destino [1948] 227 p. [Colección

- Ancora y delfín, v. 43) PQ6623.A89A6
- Doce historias de la Artámila. Edited by Manuel Durán and Gloria Durán, under the general editorship of Robert G. Mead, Jr. New York, Harcourt, Brace & World [1965] 172 p. illus. PQ6623.A89H56 1965
- En esta tierra. Barcelona, Editorial Éxito [1955] 303 p. PQ6623.A89E5
- Los hijos muertos, novela. [2. ed.] Barcelona, Editorial Planeta [1960] 557 p. (Colección Omnibus [13]) PQ6623.A89H5 1960
- Historias de la Artámila. Barcelona, Ediciones Destino [1961] 168 p. (Colección Ancora y delfín, v. 211) PQ6623.A89H56
- El río. Barcelona, Librería Editorial Argos [1963] 172 p. illus. PQ6623.A89R5
- El tiempo, [narraciones]. Barcelona, Editorial Mateu, [c1963] 282 p. (Colección "La Pluma," autores españoles [2]) PQ6623.A89T5 1963

### Translated works

- The lost children. Translated from the Spanish by Joan MacLean. New York, Macmillan [1965] 538 p. PZ4.M4453 Lo
- School of the sun. Translated from the Spanish by Elaine Kerrigan. New York, Pantheon Books [1963] 242 p. PZ4.M4453 Sc



## Rafael Maya, 1898-

*Colombia. Poems in Spanish recorded at the Biblioteca Nacional, Bogotá, May 17, 1961. Approximate time: 27 minutes. LWO 3721.*

### Material recorded

From the author's typescript

En las primeras horas

Recado a mis amigos

La mansión abandonada

La espina

Sangre

### Biography

Rafael Maya, academician, public speaker, and publisher as well as poet and literary critic, was born on March 19, 1898, in Popayán. He was educated at the Seminario Conciliar in his native town, the Universidad de Cauca, and the Universidad Nacional in Bogotá. Some years later, he was a dean of the Universidad Nacional and of the Universidad Javeriana as well as rector of the School of Fine Arts. He has had extensive experience in the fields of publishing and communications as founder of the *Revista Bolívar* and the book series "Biblioteca de Autores Colombianos," writer and editor for the literary sections of *La Razón* and *El País*, and director of the National Broadcasting Company. Maya is a member of the Academia Colombiana de la Lengua and was formerly a congressional deputy and a delegate to UNESCO.

### Commentary on his work

Both as poet and critic, Rafael Maya has been since 1925 one of the most prominent figures in Colombia. A member of the generation labeled "The New Ones," he attained in the course of time a degree of distinction that nearly equaled that of two honored poets of the immediate past, Guillermo Valencia and José Eustasio Rivera (the former a modernist and the latter a centenarist). Maya's certified "newness" did not prevent his being eulogized as a "new classicist" on the strength of *Coros del mediodía* (1928), *Después del silencio* (1938), and *Final de romances y otras canciones* (1940). His Georgic idylls, elegiac verse, and Hellenistic themes together with his love sonnets, biblical evocations, and ballads in the traditional Spanish mold were spontaneous creations of a poet endowed with intellectual curiosity. Maya varies his forms of metrical composition either for esthetic reasons or out

of response to changes in mood; he has no urge to imitate for the sake of antiquarianism or to innovate for the sake of modernity. His latest book of verse, *Navegación nocturna* (1959), offers in nearly equal parts rigorous metric forms and free verse. The themes are metaphysical and autobiographical, without neglecting the description of nature. "La mujer sobre el ébano," a dirge for four voices included in *Después del silencio*, may well remain one of the most poignant poems in the language. Maya's contribution to the evaluation of Colombian literature is contained in various collections of essays which are basic to the field.

### Selective bibliography

- Coros del mediodía. Bogotá, Editorial Minerva, 1928. 151 p.  
PQ8179.M34C6
- Después del silencio! Poemas dialogados. Bogotá, Editorial Minerva, 1938. 99 p. (Ediciones "Antena")  
PQ8179.M34D4
- Obra poética. 5. ed. Bogotá [Ministerio de Educación Pública bajo la dirección de la revista "Bolívar," 1958] 353 p. (Biblioteca de autores Colombianos, III)  
PQ8179.M34A17 1958
- Poesía: La vida en la sombra, Coros del mediodía, Después del silencio. Bogotá, Librería Voluntad, 1940. 285 p.  
PQ8179.M34P6

### Translated works

- In Fitts, Dudley, *ed. and tr.* Anthology of contemporary Latin-American poetry. Norfolk, Conn., New Directions [1942] 667 p.  
PQ7084.F5

## José Ramón Medina, 1921-

*Venezuela. Poems in Spanish recorded at the United States Information Service, Caracas, June 5, 1961. Approximate time: 30 minutes. LWO 4431.*

### Material recorded

From *Antología poética*  
Elegía

From *Parva luz en la estancia familiar*  
Madre

From *Texto sobre el tiempo*  
"Decimos: no hay paz, no hay descanso"  
VII - Poeta muerto  
VIII - "Llegas. No te has ido. Hablas."

From *Como la vida*  
Dios va en los días

From *Memorias y elegías*  
Soledades  
Los pájaros cruzaron ayer  
Volando iba  
Tú, la hermosa  
Tiempo cerrado, no. 29  
Tiempo cerrado, no. 15  
Tiempo cerrado, no. 16  
Tiempo cerrado, no. 17  
Tiempo cerrado, no. 18  
Tiempo cerrado, no. 19  
Tiempo cerrado, no. 20

### Biography

José Ramón Medina was born in July of 1921 in San Francisco de Macaira, Guárico State, and was orphaned at the age of eight. Before entering the Universidad Central at the age of 24, he worked in various odd jobs and for a time was a typographer. He graduated from law school in 1950 and with a fellowship, spent the next two years specializing in penal law at the University of Rome and in criminology at the University of Paris. Upon returning to Venezuela, Medina practiced law and taught legal courses at the university but left his practice in 1954 to become director of the *Revista Shell*. Medina

began writing while working as a printer and published his first volumes of poetry in Madrid and Bogotá. Since leaving the legal field, he has produced many anthologies of Venezuelan literature, works of literary criticism, and collections of verse. Literary prizes won by Medina include the University Culture Prize for *Parva luz en la estancia familiar* (1949); the Caracas Municipal Poetry Prize for *Rumor sobre diciembre y vísperas de la aldea* (1949); and the 1959-60 National Prize for Literature.

### Commentary on his work

José Ramón Medina did not discover his poetic vocation until he was 24, a tardy beginning for a poet of any climate. Born in a small town in the Orinoco Plains of Venezuela, Medina was orphaned at an early age, grew up with loving relatives, went to school sporadically, and worked part time to earn a living. Eventually he moved to Caracas where he completed his secondary education and took up the study of law. He began to write poetry while attending law school. In the course of five years Medina published three books of verse, graduated with honors at the Universidad Nacional de Venezuela, and was granted a scholarship to specialize in penal law in Rome and Paris. His early writing consisted of reminiscences of his childhood, death in the family, young love, nature, and the seasons. The emerging poet's technique was characteristic of a new group in Venezuela that favored a return to the stylistic norms of the Spanish classics.

In 1952 Medina issued two collections of poems considerably more mature than the earlier three. In the period 1953-60, a succession of six new works, among them *Como la vida* (1954) and *Memorias y elegías* (1960), revealed a wider range of themes, concepts of considerable complexity and metaphors and similes devised to bring together emotion and cognition. Some admirers suggested that the key to Medina's new cycle was the poetry of the Spanish mystics of the 16th century; this assertion may have surprised the poet who had insisted in 1961 that the title *Memorias y elegías* was chosen because in the last analysis his poems are basically "reminiscences" and "elegies" based on the passing of time as an agent of death. Rather than a mystical experience his poetry is a metaphysical or philosophical undertaking concerned with the nature of the universe and man's function in life. Medina's style gradually developed into a master craftsman's pure and sober instrument of communication and communion.

All of Medina's poetry issued between 1947 and 1957 is well represented in two anthologies, *Antología poética* (1957) and *Poesías* (1961). *Memorias y elegías*, probably his most outstanding book, came out too late for inclusion in the 1961 anthology. Among the literary prizes awarded to him in Venezuela, Chile, Spain, and Italy is the coveted National Prize for Poetry of his native country, for 1959-60. The poet has also rendered notable service to Venezuelan poetry at home and abroad as a book reviewer, essayist, and compiler. Especially worthy of mention are *Antología venezolana (Verso)* and *Antología*

*venezolana (Prosa)* (Madrid, 1962), *Poesía de Venezuela; romanticos y modernistas* (Buenos Aires, 1966), and half a dozen books of literary criticism published in Venezuela, the most recent of which is *50 años de literatura venezolana, 1918-1968* (1969).

### Selective bibliography

Antología poética. Buenos Aires, Editorial Losada [1957] 181 p. (Poetas de España y America) PQ8549.M39A17 1957

Como la vida. Madrid, Ediciones Rialp, 1954. 91 p. PQ8549.M39C6

Memorias y elegías. [Poemario. En homenaje a la Asociación de Escritores Venezolanos al cumplirse el xxv aniversario de su fundación] Caracas, Editorial Arte [1960] 107 p. PQ8549.M39M4

Parva luz en la estancia familiar. Madrid, 1949. 1 v. (unpaged) Not in DLC

Poesías; [selección]. Caracas, Ediciones del Ministerio de Educación, Dirección de Cultura y Bellas Artes, Departamento de Publicaciones, 1961 245 p. (Biblioteca popular venezolana, 78) PQ8549.M39A17 1961

Texto sobre el tiempo. Barcelona, Instituto de Estudios Hispánicos, 1952 [i.e. 1953] 54 p. (Cuadernos de poesía "Boscán"). PQ8549.M39T4



## Ernesto Mejía Sánchez, 1923-

Nicaragua. Poems in Spanish recorded at the Universidad Nacional Autónoma de México, Mexico City, October 7, 1960. Approximate time: 32 minutes. LWO 3633.

### Material recorded

From *Ensalmos y conjuros*

La palabra  
El ángel  
El agua  
La cita  
La paloma  
El amor

\* From *Antología, 1946-1952*

La poesía  
La virgen  
El leopardo  
El solitario  
Los ojos deseados  
Epitalamio  
El rostro de Cordelia  
La impureza  
Los labios

From *Contemplaciones europeas*

Prólogo: El ciudadano  
La primavera  
Antes las ruinas de Herculano  
Domingo en la tarde  
Las fieras

### Biography

Born in Masaya on July 6, 1923, Ernesto Mejía Sánchez, like his fellow Nicaraguan Pablo Antonio Cuadra, left his country at an early age to study abroad. In Mexico City he studied philosophy and letters at the Universidad Nacional in 1951. In Spain he pursued doctoral studies at the Universidad de Madrid and traveled in France and Italy before resettling in Mexico. Today Mejía Sánchez is a member of the facultad de filosofía y letras at the Universidad Nacional where he conducts research in anthropology and philology. He has traveled to the United States frequently as a visiting professor at several



academic centers. In addition to several volumes of poetry, two of which—*Contemplaciones europeas* and *La impureza*—have won prizes in El Salvador and Nicaragua, he has written a series of monographs on folklore, history, and literature. With Juan José Arreola, he cofounded the literary collection “Los Presentes.”

### Commentary on his work

Poet, literary scholar, and folklorist, Mejía Sánchez is a distinguished member of the foreign colony actively participating in the academic and artistic life of Mexico City. The hermeticism of his poems results not from contrived expression or confusion of thought but from intellectual strictness and a compelling need to search for an irreducible minimum of words. There is something magical in his ability to insert a word here and there that suddenly makes clear the hidden meaning and excites one's imagination.

### Selective bibliography

- Antología 1946-1952. Madrid, 1953. 35 p. PQ7297.M36A6
- Contemplaciones europeas. San Salvador, Ministerio de Cultura, Departamento Editorial [1957] 51 p. (Colección Certamen nacional de cultura, 2) PQ7297.M36C6
- Ensalmos y conjuros. México, Cuadernos Americanos, 1947. 35 p. port. PQ7297.M36E5
- El retorno. [México, 1950] [11] p. (Los Presentes, no. 1) PQ7297.M36R4 Rare Bk. Coll.

### Translated works

- In* Flakoll, Darwin, and Claribel Alegría, eds. and trs. New voices of Hispanic America; an anthology. Edited, translated and with an introduction by Darwin J. Flakoll and Claribel Alegría. Boston, Beacon Press [1962] 226 p. PQ7087.E5F55

# Francisco Méndez, 1907-1962

*Guatemala. Poems in Spanish recorded at the United States Information Service, Guatemala City. Approximate time: 23 minutes. LWO 3658.*

## Material recorded

From the author's typescript  
Cristo hecho pedazos

From *Romances de Tierra verde*  
Cuadro desvaído  
Nocturno número 3  
Oda a Rafael Landívar  
El sermón del solitario

## Biography

Francisco Méndez was born in Joyaboj on May 3, 1907. As a young man he settled in the capital where he embarked on an unusual career in journalism. In 1952, almost 10 years after he had risen to the position of editor in chief of the highly regarded newspaper *El Imparcial*, he received a degree in journalism from the Universidad de San Carlos. Long periods of time elapsed between the appearances of his creative writings. In 1938 he collaborated with Antonio Morales Nadler on a book entitled *Romances de tierra verde*. In 1956, almost 20 years later, his short story "El clanero" and his novella "*Cristo se llamaba Sebastián*" won top prizes in an annual literary contest. Méndez died in Guatemala City in April 1962.

## Commentary on his work

In the middle 1930's Francisco Méndez published two books of verse that attracted the attention of both the older poets and those of his own generation because of his originality of style and very personal approach to vernacular themes. A native of Joyabaj, he had a successful career in Guatemala City as a newspaper editor, which made him neglect his creative writing for a long time. During the 1950's Francisco Méndez scored a triple triumph with a brief collection of love poems with an existentialist undertone and two books of short stories, set in his native, tropical region.

## Selective bibliography

*Romances de tierra verde*. (Carátula de Yela Günther) [Guatemala,

Tip. "América" de los señores F. Castañeda Rubio] 1938. 194  
p. [Centro, v. 1] PQ7499.M43R6

**Translated works**

*In* Fitts, Dudley, *ed. and tr.* Anthology of contemporary Latin-  
American poetry. Norfolk, Conn., New Directions [1942]  
667 p. PQ7084.F5

## Guillermo Meneses, 1911-

*Venezuela. Prose in Spanish recorded at the Radio Nacional, Caracas, June 5, 1961. Approximate time: 45 minutes. LWO 3744.*

### Material recorded

From *La mujer, el as de oros, y la luna*  
Un destino cumplido

From *El falso cuaderno de Narciso Espejo*  
Documento D; Primer reportaje sobre la nube amarilla (fragment from part 2)

### Biography

Guillermo Meneses, winner of the 1966-67 Venezuelan Premio Nacional de Literatura, was born on December 15, 1911, in Caracas. He was educated at the Colegio de Los Jesuitas and at the Universidad Central, where he received a doctorate in political and social science. Formerly the director of a Colombian periodical entitled *Sábado*, Meneses has also been editor in chief of *Elite*, which published his first piece of fiction many years earlier in 1930, *Ahora*, and *El Nacional*. Since the mid-1950's he has held a succession of diplomatic posts in Western Europe. His prize-winning works include *El marido de Nieves Mármol*, awarded the 1944 Theater Prize; "La mano en el muro," winner of the annual short story contest sponsored by *El Nacional*; and *El falso cuaderno de Narciso Espejo*, awarded the 1953 Arístides Rojas Prize. In 1950 a Venezuelan movie based on Meneses's short story, "La balandra Isabel llegó esta tarde . . .," won a prize at the Cannes Film Festival.

### Commentary on his work

Guillermo Meneses made literary history at the very beginning of his career with a 700-word short story that was generally praised as "a small masterpiece." Its very title, "La balandra Isabel llegó esta tarde . . ." (1934), conjures up the ways of life and death on the waterfront of La Guaira, a seaport six miles from Caracas, with a transient population of sailors who seek a girl in every port. The characters represent a multiracial society abruptly pushed into new forms of economic life. They exist in a situation which tends to destroy the ancestral identity of the individual and to lead him into vice and crime. Meneses handles the portraits and scenes of his narrative in a subjective manner suited to the "magic realism" adopted by some

young writers in the 1930's as a reaction against the excesses of regionalism, sociological approach, and political indoctrination. In the same year, 1934, he published *Canción de negros*, a novel or quasi-novel, with the same setting as the aforementioned story and a rich variety of dramatis personae. This first attempt at novelizing was followed by four fully developed novels in the period 1939-62. In *Campeones* (1939) he sets the scene first on the Caribbean seaboard and then in Caracas. This singularly original story is a gloomy chronicle of some sordid aspects of the early period of professional baseball in Venezuela. *El mestizo José Vargas* (1942) features a mestizo fisherman who grew up listening to stories about his Indian forefathers, some of whom participated in armed revolts during anarchic periods of the young republic.

His two most recent novels forego emphasis on the regional and folkloric to explore the complexity of human mind. *El falso cuaderno de Narciso Espejo* (1953) and *La misa de Arlequín* (1962) are the culmination of his development as a novelist. Parallel to these two novels are a play, *El marido de Nieves Mármol* (1944), and a collection of essays, *Espejos y disfraces* (1967). Meneses published additional short stories. In 1951 he wrote in Paris "La mano junto al muro," a surrealist variation on the theme of "La balandra Isabel llegó esta tarde" of 1934. "La mano," like "La balandra," was praised immediately as "a small masterpiece."

### Selective bibliography

- La balandra "Isabel" llegó esta tarde . . . [2. ed.] Asociación de Escritores Venezolanos. Caracas, Editorial Elite, 1938. 31 p.  
PQ8549.M426B3 1938
- Campeones (novela). Caracas, Editorial Elite, 1939. 224 p.  
PQ8549.M246C3
- Diez cuentos, antología. [Caracas] Monte Ávila Editores [1968] 189 p. (Colección Prisma)  
PQ8549.M426A6 1968
- Espejos y disfraces; 4 textos sobre arte y literatura. Caracas, 1967. 101 p.  
PQ8549.M426E8
- El falso cuaderno de Narciso Espejo, novela. Caracas, Ediciones Nueva Cádiz [195-] 209 p. (Biblioteca de escritores venezolanos)  
PQ8549.M426F3
- El mestizo José Vargas, novela. Caracas, Editorial Elite, 1942. 241 p.  
PQ8549.M426M4
- La misa de Arlequín, [novela]. Caracas, 1962. 208 p. (Publicaciones del Ateneo de Caracas)  
PQ8549.M426M5



## Augusto Mijares, 1897-

Venezuela. Prose in Spanish recorded at the Radio Nacional, Caracas, June 7, 1961. Approximate time: 12 minutes: LWO 3745.

### Material recorded

From *La luz y el espejo*

La representación de lo imprevisto

### Biography

Augusto Mijares was born November 12, 1897, in Villa de Cura, Aragua, and was educated at the Colegio Salesiano, the Colegio San Agustín, and the Universidad Central. He received further training at the Instituto Pedagógico Nacional in philosophy and the social sciences. After teaching for many years at schools of primary, secondary, and higher education, Mijares became a high official at the Ministerio de Educación and director of the Archivo Nacional. He was appointed minister of education in 1938 and served under Gallegos in the same cabinet post in 1948. In 1950 he was appointed Venezuelan ambassador to Spain, having served previously as an embassy attaché in Costa Rica and Mexico. The author of works on history, education, and Latin American sociology, Mijares has long been an eminent member of the Academia Nacional de la Historia.

### Commentary on his work

Augusto Mijares is a historian and essayist who has probed into the political and intellectual evolution of his native Venezuela and Spanish America at large. The essays in his earliest books, *La interpretación pesimista de la sociología hispano-americana* (1938) and *Hombres e ideas en América* (1940), were characterized by originality of thought and a distinguished literary style. He was also active as the editor of documents pertaining to Venezuela's preemancipation and early independence periods on matters of warfare and economic policy. *La luz y el espejo* (1955), a collection of essays, included in addition to his "men and ideas" theme some highly sensitive pieces on women, love, and poetry. The evidence of his poetic ability in some of these essays contributed to his receipt of the Premio Nacional de Literatura. Mijares' work as a social historian is enhanced by his obvious command of the art of fiction. In 1958 he published *Los adolescentes*, a novel of meaningful social content and psychological depth which portrays and analyzes the scale of values in official Caracas in the early years of this century. In 1964 he issued *El Libertador*, a sizeable biography



of Bolívar, a thoughtful reconstruction of the significance of an “extraordinary man,” so termed to avoid the Carlylean connotation of the terms “hero” and “hero worship.” In the above-mentioned *Hombres e ideas en América* (1940), Mijares includes essays about Bolívar, Bello, Sarmiento, Martí, and other Spanish American thinkers.

### Selective bibliography

- Los adolescentes, novela. Caracas, Ediciones Ariel [1958] 263 p.  
PQ8549.M5A65
- Hombres e ideas en América, ensayos. Caracas, Escuela Técnica Industrial, 1940. 230 p. F1408.3.M547
- La interpretación pesimista de la sociología hispano-americana. Caracas, Coop. de Artes Gráficas, 1938. 83 p. F1408.3.M55
- El Libertador. Caracas, Fundación Eugenio Mendoza y Fundación Shell, 1964. 586 p. illus., maps, ports. F2235.3.M65
- La luz y el espejo, ensayos. Caracas, Ediciones del Ministerio de Educación, Dirección de Cultura y Bellas Artes, 1955. 219 p. (Biblioteca popular venezolana, 55. Serie azul: Ensayo, historia, biografía, narraciones y leyendas) PQ8549.M5L8

## Alberto Miramón, 1912-

Colombia. Prose in Spanish recorded at the Biblioteca Nacional, Bogotá, May 24, 1961. Approximate time: 20 minutes. LWO 3722.

### Material recorded

From *José Asunción Silva, ensayo biográfico con documentos inéditos*  
Selections from chapter 13—"El artista"

### Biography

Miramón was born in Barranquilla on February 10, 1912, studied at the Colegio Mayor del Rosario, and graduated with a law degree from the Universidad Nacional in 1937. In that year he did editorial work for the newspaper *Hoy*. In 1938 Miramón was appointed chief of archives at the Ministry of Foreign Relations and remained in that position until 1960. Since 1960 he has been director of the Biblioteca Nacional. At various times Miramón was on the editorial staff of *Revista de las Indias* and professor at the Colegio de San Bartolomé, the Externado de Derecho, the Universidad Jorge Tadeo Lozano, and the Universidad Javeriana. In 1945 he was elected vice president of the Academia Colombiana de la Lengua. He is a member of the Asociación de Escritores Hispanoamericanos y Españoles as well.

### Commentary on his work

In his searching investigation into the military and political history of Colombia, with emphasis on the Independence period, Alberto Miramón has contributed highly prized documentation and fine writing. Of special value to students of literature is his biography of José Asunción Silva, A great Colombian poet idolized throughout the Spanish-speaking world. This book, entitled *José Asunción Silva*, appeared in 1937. Miramón handles Silva's intellectual formation and facts about his family and his life with a historian's orderliness and self-control, in contrast to the fanciful and unsupported assertions that had previously been made about the ill-starred poet, who died in 1896 at the age of 31. One instance of the author's scholarly approach is the way in which he disposes of the morbid legend about Silva's love for his sister.

### Selective bibliography

José Asunción Silva; ensayo biográfico con documentos inéditos. Sup-

lemento de la "Revista de Indias," número 7. [Bogotá, Impr. Nacional, 1937] 196 p. PQ8179.S5Z76

José Asunción Silva; ensayo biográfico con documentos inéditos. [2. ed. Bogotá, Ministerio de Educación Nacional, Ediciones de la Revista Bolívar, 1957] 332 p. (Biblioteca de autores colombianos, 110) PQ8179.S5Z76 1957

## César Miró, 1910-

*Peru. Poems in Spanish recorded at the United States Information Service, Lima, September 17, 1958. Approximate time: 22 minutes. LWO 3785.*

### Material recorded

From the author's typescript

Poema único de agosto y el mar

From *Nuevas voces para el viento*

Metafísica del sueño

La forma de tu voz

From the author's typescript

Donde por fin estén los muertos

From *Alto sueño*

Retorno a la estrella

Alto sueño

Aire y aureola de la escuela cuzqueña

Sobre esta empinada angustia

### Biography

César Miró was born in Lima in 1910. In 1924, after completing his secondary school studies, he traveled to Paris to pursue special studies at the Sorbonne and to Madrid, where he attended the university. When Miró returned to Peru in 1930, his interest in music led him to join an instrumental ensemble and to experiment with musical composition. During this period he became a regular contributor to *El Comercio* and was a correspondent for this paper in other American republics. Another major interest, in addition to literature and music, was film making. Accordingly, Miró went to Hollywood, where he was a technical advisor to Paramount Studios and a translator for Columbia Pictures while continuing to work as a newspaper reporter. Miró has twice been culture, archaeology, and history director at the Ministerio de Educación Pública, director of the Instituto de Arte Contemporáneo, artistic director for Radio El Sol and the Radio Nacional, and representative to UNESCO.

### Commentary on his work

César Miró is a Peruvian poet and man of letters who has become famous for his versatility and cosmopolitanism. His first book of verse, *Cantos del arado y de las hélices* (Buenos Aires, 1929), influenced by

Italian futurism, was followed after a long silence by *Nuevas voces para el viento* (1948) and *Alto sueño* (1951). These two collections, issued many years after their composition, were experiments with the ultraism and creationism prevailing in Madrid and Paris after the First World War. Whimsical and intellective, he played engagingly with esthetics and ideologies. During his residence of several years in Hollywood, he published *Hollywood, la ciuda imaginaria* (1939), which he described in the subtitle as “a biography of the cinema.” In 1942, attracted by the theater, Miró wrote the libretto for a light opera, *La Mariscala*, inspired by the deeds of a 19th-century Peruvian heroine, and in 1953 collaborated with Sebastián Salazar Bondy on a modern adaptation of *Ollantay*, a Quechua drama discovered in the 18th century.

Miró's efforts as a biographer were also well received. His work in that genre resulted in the publication in 1945 and 1953, respectively, of two interpretive studies of the life and times of Saint Rosa of Lima and of Ricardo Palma, one of Peru's and Spanish America's most representative literary figures. As an essayist, he ferreted out with sagacity and humor the “spirit and accent” of his native city, Lima in *La ciudad del Río Hablador* (1944). Finally, Miró could not resist the temptation to try prose fiction and wrote *Fedra entre los vascos* (Buenos Aires, 1962), a novel of sustained dramatic interest set in an imaginary fishermen's port in the Spanish Basque country during the period preceding the fall of the Spanish monarchy. The writing of this novel was for Miró a sort of sentimental journey to the land of his ancestors.

### Selective bibliography

- Alto sueño. Xilografías y tintas originales de José Sabogal. Lima [1951]  
1 v. (unpaged) illus. PQ8497.M5A7
- Cielo y tierra de Santa Rosa. Buenos Aires, Editorial Schapire [1945]  
245 p. BX4700.R6M5
- La ciudad del Río Hablador. Lima [Impr. del Ministerio de Guerra]  
1944. 121 p. PQ8497.M5C5
- Don Ricardo Palma; el patriarca de las Tradiciones. Buenos Aires,  
Editorial Losada [1953] 206 p. illus. (Biografías históricas y  
novelescas) F3447.P172
- Fedra entre los vascos [novela]. Buenos Aires, Editorial Losada [1962]  
126 p. (Novelistas de nuestra época) PQ8497.M5F4
- Hollywood, la ciuda imaginaria (una biografía del cinema). Ilus-  
traciones de Arroyito. Hollywood, Calif. [Los Angeles, Impr. de  
la Revista México, 1939] 208 p. illus. PN1993.U65M53
- Nuevas voces para el viento. Lima, Editorial “Andrés Avelino  
Aramburu” [c1948] 91 p. 4PQ Span. Am. 166
- Ollantay. Adaptación al teatro moderno por César Miró y Sebastián  
Salazar Bondy. 3. ed. Lima, Librería Internacional del Perú;  
1963. 71 p. PM6308.9.05S6 1963

Pacheco de Céspedes, Luis. "La mariscala," opereta en tres actos y cuatro cuadros; original de César Miró, música de Luis Pacheco de Céspedes. [Lima?, Compañía Editora "El Universal," 1942?] 83 p. ML50.P113M3



# Gabriela Mistral, 1889-1957

*Chile. Poems in Spanish recorded at the Library of Congress, Washington, D.C., December 12, 1950. Approximate time: 30 minutes. LWO 2312.*

## Material recorded

From *Ternura*

Meciendo  
Apegado a mí  
Dormida  
Canción quechua  
Sueño grande  
Arrullo patagón  
Ronda de la ceiba ecuatoriana  
Ronda de segadores  
Encargos  
Miedo  
Bendiciones - 1  
Bendiciones - 2  
La cajita de Olinalá  
La manca  
La casa

From *Lagar*

Una palabra

From *Tala*

País de la ausencia  
Recado a Lolita Arriaga en México

## Biography

Gabriela Mistral\*, christened Lucila Godoy Alcayaga, was born on April 6, 1889, in Vicuña, a small village in the Elqui Valley of Coquimbo, and was raised in the neighboring town of Montegrande. She was educated there and in spite of difficulty in completing formal studies, found employment as a teacher in several provincial schools. She was soon recognized for her teaching skill and her progressive ideas regarding the education of children. She won prominence in Chile and other countries as an educator before her poetry attracted attention. Under her pseudonym, created by combining the name of the Archangel Gabriel, or perhaps Gabriel D'Annunzio, and the

\*Her name is established in the Library of Congress catalog as Lucila Godoy Alcayaga.



Mistral wind of the Mediterranean Sea, she won the top prize in the 1914 Santiago Juegos Florales with her entry "Sonetos de la muerte." *Desolación*, her first book of poems, appeared in 1922, the year she accepted the invitation of José Vascónceles, minister of education in Mexico, to participate in his government's educational reform program.

Gabriela Mistral's far-ranging travels began when she completed her work in Mexico. She returned to Chile after touring the United States and Europe, but after a brief stay, departed for Europe as Chile's cultural representative to the League of Nations. She continued to move about frequently, but not until the Chilean government appointed her a consular official for life was she assured the freedom to select posts in climates beneficial to her health. In 1938 the threat of imminent war in Europe made her decide to settle in Brazil, where she remained until receiving the news that she was the winner of

the 1945 Nobel Prize for Literature. In 1959 she was awarded the Chilean National Prize for Literature. After a stay in Los Angeles, Calif., and other trips to Mexico, Italy, and Cuba, she established residence in New York. There she served as Chilean delegate to the United Nations Commission on the Status of Women until her death on January 10, 1957.

### Commentary on her work

Gabriela Mistral occupies a historic place as the first Hispanic American to be awarded the Nobel Prize for Literature. This honor was conferred upon her in Stockholm on November 15, 1945. In Chile, her native country, and in other lands where she lived as an honorary citizen (Mexico, for instance) or as a consular agent (Spain and Brazil) this international recognition of her poetic genius was a source of jubilation. The first half of Gabriela's life was spent in Chile and the second half abroad. Before she left Chile in 1922 at the invitation of the Mexican government to serve as an educational consultant, she had become the poet laureate of Chile, even without a published book to her credit.

Her arrival in Mexico coincided with the publication in New York City of her first book *Desolación* (1922), the appearance of which aroused the unanimous admiration of the Spanish-speaking world. A collection of children's poems and poems about motherhood from *Desolación* was published separately under the title *Ternura* (1924). A second book, *Tala*, published in Buenos Aires in 1938, confirmed her reputation as one of the foremost poets of the time. She was awarded the Nobel Prize for her first two works. A third and last book, *Lagar* (1954), was the quintessence of her poetic creed and expression. Her themes were varied—motherhood and childhood, nature and faith, human solidarity, nostalgia for her American lands, anecdotes, and fantasies. Language and style in her final creative effort (she had been seriously ill for a long time) were markedly individualistic, less melodic than before, ascetic, and regional. Like such other great poets of Spanish America as Martí and Darío, Gabriela was an active correspondent for journals and newspapers in various countries. Outstanding among her prose contributions are the essays entitled "Recados" (messages), dealing with contemporary writers.

Mistral's recording has been issued by the Library of Congress as a long playing record (HPL - 2).

### Selective bibliography

- Antología. Selección de la autora. [Ed. homenaje a la autora en el año de su muerte. Santiago de Chile] Zig-Zag, [1957] 164 p. port. (Colección Poesías) PQ8097.G6A6 1957a.
- Desolación, poemas. New York, Instituto de las Españas en los Estados Unidos, 1922. 248 p. port. PQ8097.G6D4

Poesías completas. Recopilación por Margaret Bates. Con un estudio crítico-biográfico por Julio Saavedra Molina y un recuerdo lírico por Dulce María Loynaz. [Madrid] Aguilar [1958] 836 p. port. (Biblioteca Premios Nobel) PQ8097.G6A17 1958

Tala, poemas. Buenos Aires, SUR [1938] 286 p. PQ8097.G6T3

Ternura. Buenos Aires, Espasa Calpe Argentina [1945] 190 p. (Colección Austral, [503]) PQ8097.G6T4

### **Translated works**

Selected poems. Translated by Langston Hughes. Bloomington, Indiana University Press [1957] 199 p. (Indiana University poetry series) PQ8097.G6A24

Selected poems. Translated and edited by Doris Dana. Woodcuts by Antonio Frasconi. Baltimore, Published for the Library of Congress by the Johns Hopkins Press [1971] xxix, 235 p. illus. (Hispanic Foundation publications) PQ8097.G6A6 1971

## Ricardo E. Molinari, 1898-

*Argentina. Poems in Spanish recorded at the United States Information Service, Buenos Aires, November 28 and 29, 1958. Approximate time: 49 minutes. LWO 3683.*

### Material recorded

From the author's typescript

Oda a la nostalgia

Oda al mes de noviembre junto al río de la Plata

Oda

From *Unida noche*

Oda portuguesa

Sombras de romances - 1

Sombras de romances - 2

Sombras de romances - 3

Cinco canciones a una paloma que es el alma

From the author's typescript

Sonetos a una camelia cortada

From *Unida noche*

Inscripciones para un muchacho llamado Jacinto muerto en 1908

Casida's donde la tarde es un pájaro

Soledades

From *Días donde la tarde es un pájaro*

Cuando pasan las grandes bandadas por los cielos del sur

Inscripciones

From *Unida noche*

Oda a la pampa

Cancionero del príncipe de Vergara

Elegía a la muerte de un poeta español

From *Unida noche*

Soneto a un clavel hallado en un libro antiguo

### Biography

Born in Buenos Aires on May 20, 1898, Molinari is one of the few Argentine writers of his generation who never attended a university. His formal education terminated with the completion of high school. His writings began to appear in the review *Iniciales*. During the 1920's he was closely associated with the Martín Fierro group. In 1933, the



year he visited Spain and Portugal. Molinari won the Buenos Aires Premio Municipal de Poesía. Many years later, *Unida noche* was awarded the Premio Nacional de Poesía.

### Commentary on his work

Ricardo Molinari is one of several important Argentine poets who in our day are characterized as followers of Hispanic medieval poetry traditions. In his case, this simplified characterization is the result of the relative unavailability of his published works. His first book, *El imaginero* (1927), was followed by 26 plaquettes, usually containing a single poem, published between 1929 and 1941 in extremely limited private editions. In 1943 most of these rare items were included in *Mundos de la madrugada*, issued by Losada of Buenos Aires in a regular trade edition. This edition made possible an evaluation of Molinari's significance as an innovator on a much wider scale and accounted for his becoming a harbinger of the emerging young poets of the mid-1940's. His medievalism was refreshing for those who had tired of the excess of fiery expressions and manifestos offered by the ultraistas and the "committed" poets. In 1943 he started on his own a second round of plaquettes, in private editions limited to a small circle of friends. This new cycle of poems was presented in a trade edition issued by Emecé of Buenos Aires in 1957, entitled *Unida noche* and limited to 500 copies. In 1958 this important book of enduring poetry won for him the coveted Premio Nacional. It consists principally of odes in free, classical, and popular verse on eternal themes inspired by the history, plains, and rivers of his native Argentina.

### Selective bibliography

- Días donde la tarde es un pájaro, [poemas]. Buenos Aires, Emecé Editores [1954] 102 p. illus. (Selección Emecé de obras contemporáneas) PQ7797.M554D5
- El imaginero, poemas. Buenos Aires, Editorial Proa, 1927. 90 p. front. (port). illus. PQ7797.M554I6
- Unida noche. Buenos Aires, Emecé Editores [1957] 119p. (Selección Emecé de obras contemporáneas) PQ7797.M554U5



# Mario Monteforte Toledo, 1911-

*Guatemala. Prose in Spanish recorded at the United States Information Service, Mexico City, October 17, 1960. Approximate time: 59 minutes. LWO 3634.*

## Material recorded

From an untitled, unpublished novel

El señor y sus mujeres

From *Cuentos de derrota y esperanza*

El policía

## Biography

Monteforte Toledo, who for a long time led the multiple career of writer-politician and professor-diplomat, has since 1956 been a full-time researcher at the Universidad Nacional de Mexico's Institute for Social Research. He was born in Guatemala City on September 15, 1911, studied language, art, and social science at the Sorbonne, and received a law degree from the Universidad de San Carlos. During the term he served as national deputy he was presiding officer of the Congress and vice president of the Republic. Monteforte Toledo has lived in the United States as a visiting professor at Bennington College and as a delegate to the United Nations. In 1952 he settled in the Mexican capital to teach Spanish American literature at Universidad Nacional.

## Commentary on his work

Monteforte Toledo is a novelist and a short story writer who has given new variations to some of the basic themes and somber moods of Spanish American fiction after World War II, namely, cultural and ideological conflict, social evils, and political messages regarding protest and reform. In *Entre la piedra y la cruz* (1948) he reacted against the stereotyped vision of Indian life and against self-conscious rhetoric and an all-pervasive regionalism. Especially in *Una manera de morir* (1957) he has succeeded in maintaining unity in the narration and developing characterizations with the rigor of a mature novelist. His narrative and his protagonists have an appeal that transcends the repetitious pattern of prose poem novels that indulge in psychological speculations and sociological essays.

### Selective bibliography

- Cuentos de derrota y esperanza. [1. ed. en español] Xalapa, Universidad Veracruzana, 1962. 261 p. (Universidad Veracruzana. Ficción, 38) PQ7499.M56C76
- Entre la piedra y la cruz, novela. Grabados de P. Audivert. Guatemala, Editorial "El libro de Guatemala," 1948. 302 p. (Colección Contemporáneos, 5) PQ7499.M56E4
- Una manera de morir. [Novela. México] Tezontle [1957] 393 p. PQ7499.M56M3

# Adolfo Casais Monteiro, 1908-

*Portugal. Poems in Portuguese recorded at the Emissora Nacional, Lisbon, July 14, 1950. Time: 12 minutes. LWO 5377.*

## Material recorded

From *Versos*, 1928/1936

Ladainha

O mundo deshabitado

Adeus

Aço

Um silencio insacontecével

A noite sem estrêlas

Encruzilhada

Andanças do poeta solitario

1

5

8

11

Unidade

Melodias atonais - 1

Prece

Anel quebrado

## Biography

Adolfo Casais Monteiro\* was born in Pôrto on July 4, 1908. After graduating from the Faculdade de Letras where he specialized in history and philosophy, Monteiro settled in Coimbra. There he studied at the Liceu Normal and joined the writers connected with a new literary journal entitled *Presença*. He taught there for two years and spent the following two years in jail because of his political activities. Released in 1938, he moved to Lisbon where he worked as a translator, newspaperman, and lecturer. Monteiro immigrated to Brazil in 1954 (he obtained full citizenship in 1963) and lived until 1962 in Rio de Janeiro, where he completed a doctorate in theory of literature. He then settled in São Paulo as professor of literature at the Faculdade de Filosofia. Monteiro was visiting professor of Portuguese at the Vanderbilt University in Tennessee in 1968-69.

\*His name is established as Adolfo Vítor Casais Monteiro in the Library of Congress catalog.

### Commentary on his work

Adolfo Casais Monteiro, one of the most important contemporary poets and literary critics of Portugal, is in many ways a link between the avant-garde group of 1915, which included Fernando Pessoa, Almada Negreiros, Mário de Sá-Carneiro, and A.P. Guisado, among others, and the poets of the 1940's who were renewing the sensibility of preceding generations. He was one of the few, during the intervening period, to further an awareness of the most recent trends in European literature and criticism. It was the literary review *Presença* which, from 1927 to 1940, provided a forum for firmly establishing the avant-garde movement introduced by Fernando Pessoa and his contemporaries. In *Presença*, on whose editorial staff he served, Casais Monteiro first presented his views on literary criticism. His ideas, which have been influential in 20th-century Portuguese and Brazilian letters, are a synthesis of the intuitionist trend, rooted in the thought of Henri Bergson and the modern French critics, and of a philosophical Marxism of his own. In his poetry, free verse and traditional meter are fused in colloquial speech which, in spite of an apparent roughness, often expresses a delicate and dreamy quality. His poems inspired by his reaction to political repression and the tragedy of World War II should be counted among the best of their kind in any language. They are the work of a committed man who has personally experienced political oppression and who commits his poetry to the issues of dignity, justice, and freedom without ever indulging in facile oratory or partisan rhetoric. Since *Confusão* (1927), Casais Monteiro's principal books of poetry have been *Poemas do tempo incerto* (1934), *Sempre e sem fim* (1937), *Canto da nossa agonia* (1942), *Noite aberta aos quatro ventos* (1943), *Europa* (1946), and *Vôo sem pássaro dentro* (1954). [Jorge de Sena]

### Selective bibliography

- Adolescentes; romance. Pôrto, Editorial Ibérica [1945] 203 p.  
PQ9261.M696A65
- Poesias escolhidas. Salvador [Brasil] Impr. Oficial de Bahia, 1960.  
80 p. (Coleção Tcule, 3. Série Poesia) PQ9261.M696P6
- Versos, 1928/1936: *Confusão*. *Poemas do tempo incerto*. *Sempre e sem fim*. Ed. definitiva, precedida de algumas notas para o leitor de 1944; com um retrato do autor por Cícero Dias. Inquérito [1944] 257 p.  
4PQ Port. 154
- Vôo sem pássaro dentro, seguido de alguns poemas 1944-1952, poesia. 10 desenhos de Fernando Lemos. [Lisboa] Editora Ulisseia [1954] 56 p. illus.  
PQ9261.M696V6

### Translated works

- In* Longland, Jean R., ed. and tr. Selections from contemporary Portuguese poetry; a bilingual selection. New York, Harvey House [1966] 96 p.  
PQ9163.E61.6

## Francisco Monterde, 1894-

*Mexico. Prose in Spanish recorded at the United States Information Service, Mexico City, October 18, 1960. Approximate time: 29 minutes. LWO 3625.*

### Material recorded

From *La dignidad en Don Quijote*

La lengua en que nos expresamos

La novela hispanoamericana, del preromanticismo al realismo

### Biography

Born August 8, 1894, in Mexico City, Monterde\* has devoted his life since 1916 to teaching at the Universidad Nacional. He received a doctorate in Letras Españolas in 1942 and is still a full-time professor of modern Spanish, Spanish American, and Mexican literature. Monterde has also been chief of one of the Ministry of Education publication offices, a librarian at the Museo Nacional de Historia y Arqueología, assistant director of the Biblioteca Nacional, the founder in 1950 of the Agrupación de Críticos de Teatro de México, and since 1960, director of the Academia Mexicana de la Lengua. He was also the founder of an organization known today as the Unión Nacional de Autores. As the head of the Imprenta Universitaria and its Biblioteca del Estudiante Universitario, Monterde has promoted the continuing publication of a series of books considered essential to the study of Mexican literature.

### Commentary on his work

Francisco Monterde's contribution to creative writing, criticism, and cultural leadership entitles him to be considered the dean of midcentury Mexican letters. For over 40 years, he has been noted as a writer of poetry, novels, short stories, drama, literary criticism, and essays. He has cultivated these different genres simultaneously with the versatility of a Renaissance man. His monumental bibliography of Mexican theater (1934), his history of Mexican literature (1955), his anthology of 20th-century Mexican plays (1956), and an incredible number of monographs and essays on individual writers constitute an invaluable corpus of historical documentation and esthetic criticism. As a writer of fiction, Monterde has resurrected the last

\*His name is established as Francisco Monterde García Icazbalceta in the Library of Congress catalog.

days of the Aztec Empire and the viceregal era, without neglecting the contemporary scene and characters. His contribution to the theater includes a score of plays staged and published in Mexico. One of his novels, *Moctezuma, el de la silla de oro*, and two of his plays have been issued in the United States as textbooks for the teaching of Spanish. As a poet, he has revealed an inclination for Oriental metrical forms, as in *Itinerario contemplativo* and *Sakura*, published in 1923 and 1963 respectively.

### Selective bibliography

La dignidad en Don Quijote; estudios. México, Impr. Universitaria, 1959. 345 p. (Colección Cultura Mexicana, 22) PN710.M63

Sakura, tercinas del Oriente Remoto. [México] Ediciones De Andrea [1963] 62 p. (Colección Los Presentes, no. 93) PQ7297.M6S3



# Marco Antonio Montes de Oca, 1932-

*Mexico. Poems in Spanish recorded at the United States Information Service, Mexico City, October 26, 1960. Approximate time: 30 minutes. LWO 3636.*

## Material recorded

From *Delante de la luz cantan los pájaros*

Contrapunto de la fe (fragment beginning "Tiemblas marino,  
resplandece demasiado la joya del sol")

En el umbral de la plegaria (Part 3)

La vieja alianza

Príncipe de las metamorfosis

Antesalas de tu nombre

Órbita de verano

Estado de gracia

Fundación del entusiasmo

Una avería cerca de las alas

Ensayo final

En vísperas de un acontecimiento improbable

## Biography

When he was only 27 years old, Marco Antonio Montes de Oca was awarded the highly esteemed Xavier Villaurrutia Prize for his poetry and one year later was awarded a fellowship from the Centro Mexicano de Escritores. He was born in Mexico City on August 3, 1932, studied law for several years at the Universidad Nacional and then enrolled in the Facultad de Filosofía y Letras. In 1955 he won his first fellowship from the Center and in 1963 the Colegio de México gave him a study grant. Formerly an editor for the *Revista Mexicana de Literatura*, Montes de Oca now works for the University Press (UNAM). He is a prolific writer whose poems appear frequently in *Revista de la Universidad de México*, *La palabra y el hombre*, and *Pájaro cascable*.

## Commentary on his work

Marco Antonio Montes de Oca is the most highly esteemed poet to emerge in the middle and late 1950's in Mexico. Some of his generation were politically oriented; others were concerned with art for art's sake and esoteric techniques. All of them had to compete with older poets still revered by the public and, at the same time, with the public's insatiable interest in a new wave of prose fiction that combined national

themes with alien methods of literary craft. Montes de Oca became widely known in Mexico with the publication in 1959 of a bucolically entitled book, *Delante de la luz cantan los pájaros*. Most of its contents had been issued between 1953 and 1956 in brochures for limited circulation among a group of initiates, and the appearance of this inclusive trade edition made his work accessible to the general public. The intensity and dazzle of his original approach to man and his institutions, to the universe, and to knowledge and mystery are matched by his prodigious mastery of language and imagery. However visionary and stream-of-consciousness they may seem at first reading, Monte de Oca's mathematically controlled compositions are not surrealistic, but are attempts to portray the inner workings of the subconscious mind. A fifth book of verse, *Vendimia del juglar* (1965), was a mature work that marked the poet's attainment of self-discipline in handling his materials and defining his style. As if to confirm the stage of growth reached in *Vendimia*, a year later he presented an experiment in another genre, *Las fuentes legendarias*, a book in prose which includes brief stories, allegories, sketches, descriptions, and confessions. This unclassified book is the quintessence of creative thought, imagination, and lyricism.

#### Selective bibliography

- Delante de la luz cantan los pájaros. [México] Fondo de Cultura Económica [1959] 120 p. (Letras mexicanas, 50)  
PQ7297.M648D4
- Las fuentes legendarias. México, J. Mortiz [1966] 114 p. (Serie del Volador)  
PQ7297.M648F78
- Vendimia del juglar. México, J. Mortiz [1965] 75 p. (Las Dos orillas)  
PQ7297.M648V4

## Adolfo Montiel Ballesteros, 1888-

Uruguay. Prose and poems in Spanish recorded at the Facultad de Humanidades y Ciencias, Universidad de la República, Montevideo, November 21, 1958. Approximate time: 45 minutes. LWO 4435.

### Material recorded

From *Versos baguales*

Papeleta

Pelea entre los mayores

From *Elegía florentina*

Fluencia

Penumbra

From *Apólogos*

El fusil y el libro

La grandeza y la soledad

From *Fábulas*

El ombú

El churrinche

From *Nuevas fábulas*

El abatí (El maíz)

From *Fábulas*

El mate amargo

Las boleadoras

### Biography

Adolfo Montiel Ballesteros, recipient of both folklore and literature prizes from the Uruguayan Ministerio de Instrucción Pública for his children's books as well as for his novels and short stories, was born in Paysandú on November 2, 1888. He went to school there and published his poems in local newspapers and magazines. His first volumes of poetry were published there also. However, the nativist *Cuentos Uruguayos* (Florence, 1920) did not appear until Montiel Ballesteros had spent some time outside his country as a consular official in Italy. *El ángel tenaz*, published in 1963, is his most recent book of poetry.

### Commentary on his work

Whether writing in prose or verse, Montiel Ballesteros displays a protean quality. His works cannot be easily defined with conventional terms. Even he resorts to designations which are apt to disconcert those who believe in finding norms for every genre. What does he mean by *apólogo*, *fábula*, *evocación*? To clarify some of his designations, one feels tempted to describe his "fables," for instance, as poems in prose and some of his poetry as tales in verse. The fauna and flora of prairie and forests, Indian and Gaucho lore, and the development of a Europeanized capital city are vital themes, in his short stories, novels, "poems in prose," and "tales in verse." His remarkable contribution to the cause of a distinctly indigenous national literature has obscured his achievements as a chronicler of the urban scene and as a student of the problems of Uruguayan society in the 20th century. These two functions are mirrored in the short stories of *Montevideo y su cerro* and in the novel entitled *La raza*. His appeal as a writer rests upon two outstanding qualities—an innate lyricism and an irrepressible humor rooted in both Uruguayan folklore and the Spanish picaresque tradition.

### Selective bibliography

- El ángel tenaz, poemas. Montevideo [Editorial Clavileño] 1963.  
191 p. PQ8519.M6A84
- Cuentos uruguayos. Florencia (Italia), Tipografía Giuntina, 1920.  
160 p. PQ8519.M6C8
- Fábulas, motivos americanos. 2. ed. aumentada. Montevideo, "Casa  
A. Barreiro y Ramos," 1928. 164 p. PQ8519.M6F2 1928
- Montevideo y su cerro, cuentos; con una carta de José Luis Morenti.  
Montevideo, C. García, 1928. 191 p. PQ8519.M6M6
- Nuevas fábulas, motivos americanos. Carátula de Miguel Angel Pareja.  
Montevideo, Impr. Nacional Colorada, 1932. 175 p. PQ8519.M6F23
- La raza, novela. Buenos Aires, Ediciones de "Nuestra América," 1925.  
266 p. PQ8519.M6R3
- Versos baguales. Con 2 fotografías documentales, fuera de texto. Mon-  
tevideo [Editorial Clavileño] 1959. 140 p. illus. PQ8519.M6V4

## Antonio Morales Nadler, 1917-

*Guatemala. Poems in Spanish recorded at the United States Information Service, Guatemala City, September 21, 1960. Approximate time: 28 minutes. LWO 3659.*

### Material recorded

From *Dionisio y el Mar*

Dionisio y el mar

Anunciación primera de Dionisio

Otra vez el Mar

Anunciación segunda de Dionisio

Otra vez el Mar

Anunciación tercera de Dionisio

Otra vez el Mar

Anunciación cuarta de Dionisio

Otra vez el Mar

A Guatemala, el canto. Invocación

From poems in *Revista de Guatemala*

De un poeta a una generación de poetas

Caminos

Pan de olvido

Del alfiler al grito

### Biography

Morales Nadler was born in Guatemala in 1917. With Francisco Méndez, he produced a collection of poetry entitled *Romances de la tierra verde* (1938). His first work *Dionisio y el mar* (1954) won the Jacques Durant Prize from the Academy of Fine Arts in Paris.

### Commentary on his work

His first book, published when he was 21, is a collection of poems reminiscent of García Lorca's gypsy ballads, in which Morales Nadler skillfully evokes memories of the tropics. A busy life as an educator and career diplomat interrupted publication of his mature works. In 1951 he won the Jacques Durant prize in Paris for a cycle of poems, *Dionisio y el mar*, which, in French translation, was used as the libretto for an oratorio with music by Adolphe Piriou.

### Selective bibliography

Dionisio y el mar, poema. Quito, Casa de la Cultura Ecuatoriana,  
1954. unpagéd. illus. PQ7499.M574D5

[Cuatro poemas] Revista de Guatemala, v. 2, oct./dic. 1945: 81-83.  
AP63.R644, v. 2



# Felix Morisseau-Leroy, 1912-

*Haiti. Poems in French and Creole recorded at the United States Information Service, Port-au-Prince, October 21, 1952. Approximate time: 19 minutes. LWO 3712.*

## Material recorded

From the author's typescript  
Cé bon

From *Plénitudes*  
Rythmes

From *Natif-natal*  
Excerpt

## Biography

Félix Morisseau-Leroy, prominent educator and journalist as well as innovative poet, was born in Grand Grosier on March 13, 1912. After receiving a law degree in 1934, he taught at the Lycée in Jacmel, became editor in chief of the *Hâïti-Journal*, and published several volumes of poetry. In 1940 he altered the course of his career by traveling to the United States to specialize in education. He studied at the City College of New York, the New School for Social Research, and Columbia University Teachers' College where he earned an M.A. Upon returning to Haiti he was successively a division chief at the Department of National Education, chief of secondary education, and finally, general director of urban education. He has for many years been editor in chief of the newspaper *Le Matin*.

## Commentary on his work

As a poet, novelist, and playwright, Morisseau-Leroy is a rather solitary figure among the militant practitioners of literary indigenism in Haiti. On the one hand, his interpretation of "human brotherhood" is not limited geographically and racially, as is that of his comrades. On the other hand, in terms of nationalism, he has gone beyond them, by writing half of his work in Creole, a dialect of French and African origin which is the language of over 90% of the population. He used standard French in important works issued between 1940 and 1948. Since 1951 he has preferred Creole as his instrument of communication for the benefit of those Haitians to whom French is nearly unintelligible. His French verse, *Plénitudes*

(1940) and *Natif-natal* (1948), is rhythmical and modern in structure and sad and compassionate in mood, as he weighs the suffering and hopes of the humble people. His novel, *Récolte* (1946), describes, from the viewpoint of an agrarian socialist, the destitution of the Haitian peasantry. Morisseau-Leroy's production in the vernacular Creole includes the poems contained in *Diacoute* (1951), a series of plays based on folk legends, and a version of Sophocles's *Antigone* adapted to Haitian rural life, produced in Port-au-Prince and Paris and published in the early 1950's.

### Selective bibliography

- Antigone en créole*. Pétiön-Ville, Culture [1953?] 74 p. PM7853.M6  
*Natif-natal, un conte en vers*. Port-au-Prince, Editions Haïtiennes  
[1948] 61 p. 4PQFr.1162  
*Plénitudes; poèmes*. Port-au-Prince, 1940. 19 p. 4PQFr.1566  
*Récolte*. Port-au-Prince, Haïti, Editions Haïtiennes, 1946. 143 p.  
PQ3949.M63R4

# Rafael Felipe Muñoz, 1899-

*Mexico. Prose in Spanish recorded at the United States Information Service, Mexico City, October 6, 1960. Approximate time: 26 minutes. LWO 3637.*

## Material recorded

From *Se llevaron el cañón para Bachimba*

Divagando

La revolución; Plática

From *Pancho Villa, rayo y azote*

Chapter 18

Chapter 37 ("La cabeza de Pancho")

## Biography

Born May 1, 1899, in Ciudad de Chihuahua, Rafael Muñoz grew up on his father's ranch near the Texas border. When the Revolution triumphed, he went to the capital to study but after the Huerta coup d'état, returned to his native town to work for the local newspaper. After a period of association with Pancho Villa, Muñoz began writing for the newspapers, *El Herald* and *El Universal* and went to work for Obregón as his secretary. Several years later, he became director of *El Nacional*. A member of the diplomatic corps since 1945, Muñoz has been the Mexican representative at the United Nations General Assembly, at UNESCO, and at inter-American conferences. He was press secretary for the Mexican Ministry of Public Education from 1958 to 1964.

## Commentary on his work

Rafael Felipe Muñoz has contributed some of the most widely read prose fiction depicting the "disasters of war," resulting from the movement for social reform which in the annals of history is designated as The Mexican Revolution (1911-17). In 1915, as a neophyte reporter, he met Pancho Villa, traveled with him, and became the guerrilla chieftain's memorialist. As a partial result of this association, his reportage often resembles a narrative fiction. In the course of time (1928-60), he wrote novels and short stories with Villa and other generals as protagonists. These writings became bestsellers in spite of the reservations of literary purists who intimated that they were artistically and structurally defective because of Muñoz' reliance upon journalistic techniques. His short stories are dramatic episodes told in direct, expressive language, rich in action and quick in arriving at the

denouement. Four collections of his stories were published between 1928 and 1960, namely *El feroz cabecilla*, *El hombre malo y otros relatos*, *Si me han de matar mañana*, and *Fuego en el Norte*. Muñoz' first novel, *Vámonos con Pancho Villa* (Madrid, 1931), has been translated into English, German, Italian, and Dutch. A second novel, *Se llevaron el cañón para Bachimba* (Buenos Aires, 1941), is recognized by some critics as a more mature literary accomplishment than the more widely available bestseller of 1931.

### Selective bibliography

- El feroz cabecilla*; cuentos de la revolución en el norte. México, D.F., Ediciones Botas, 1936. 211 p. PQ7297.M76F4
- Fuego en el Norte*; cuentos de la Revolución. México, Libro Mex, 1960. 175 p. [Colección Temas mexicanos] PQ7297.M76F8
- Se llevaron el cañón para Bachimba*. Buenos Aires, Espasa-Calpe Argentina [1941] 168 p. (Colección Austral [178]) 168 p. PQ7297.M76S4
- Si me han de matar mañana*, novelas. México, Ediciones Botas [1934?] 192 p. PQ7297.M76S5
- Vámonos con Pancho Villa!* Madrid, Espasa-Calpe, 1931. 278 p. illus. F1234.V693

## Conrado Nalé Roxlo, 1898-

*Argentina. Prose and poems in Spanish recorded at the United States Information Service, Buenos Aires, November 7 and 25, 1958. Approximate time: 30 minutes. LWO 2790.*

### Material recorded

From *El grillo*  
El grillo

From *Claro desvelo*  
Hoy

From *El pacto de Cristina:*  
El cuervo del Arca

From *De otro cielo*  
De otro cielo  
Elegia  
La flor azul  
La sirena  
A un lejano grillo  
Nadadora feliz

From *Claro desvelo*  
Meditación ante un puñal

From *De otro cielo*  
El muro

From *Claro desvelo*  
Epitafio para un poeta

From *De otro cielo*  
Misterio de las hijas del campanero

From *Claro desvelo*  
Impresión matinal  
Capricho de la rueda redonda  
Balada del jinete muerto

From *De otro cielo*  
Búsqueda

From *El grillo*  
Copla

## Biography

Conrado Nalé Roxlo was born in Buenos Aires on February 15, 1898. Throughout his career as a writer he has used pseudonyms—"Homo Sapiens," "Alguien," and "Chamico." Under the last he has published humorous short stories. *El grillo*, his first book of verse, won the Babel Publishing House's Poetry Prize that year and the following year the Premio Municipal. During subsequent years Nalé Roxlo was awarded other literature prizes including the Gran Premio de Honor de la Sociedad Argentina de Escritores for 1959-61. His play *Judith y las rosas* won the Primer Premio Nacional de Comedia for 1954-56. As a journalist and literary critic he has written for *El Mundo*, *La Nación*, *Martín Fierro*, *Nosotros*, *Sur*, *Don Goyo*, and *Crítica*.

## Commentary on his work

Conrado Nalé Roxlo is one of the important Argentine poets who in the third decade of this century experimented in multiple isms and also wrote so-called "pure poetry." In a 30-year period he published three books of "pure poetry," which were equally inspired and mature but varied with the passing of time. The engaging grace of *El grillo* (1923) yielded to the melancholy of *Claro desvelo* (1937) and the despondency of *De otro cielo* (1952). In the early 1940's he branched out as a playwright, short story writer, humorist, and author of texts for the young. He excelled as a dramatist with four poetic plays (1941-56) that made stage history in Buenos Aires and were awarded unprecedented prizes. It should be noted that three of Nalé Roxlo's books, including two of his plays and some short stories and poems, were published in the United States for the use of college students (1953-57). *Antología apócrifa*, a series of compositions in prose and verse imitating the styles of famous writers, from Dickens and Heine to Borges and Neruda, established him in 1943 as a gifted humorist capable of playing with respected literary models without resorting to travesty. A solitary poet, an influential dramatist, and a rediscoverer of humor, Nalé Roxlo is a commanding figure in a brilliant period of Argentine literature.

## Selective bibliography

- Antología apócrifa; caricaturas de Toño Salazar. Buenos Aires, Librería Hachette [1943] 186 p. illus. PQ7797.N3A67
- Antología poética. Buenos Aires, Editorial Perrot [1957] 81 p. illus. (Colección Nuevo mundo, 10) PQ7797.N3A17 1957
- Claro desvelo. Buenos Aires, Sur [1937] 92 p. PQ7797.N3C55
- De otro cielo. Buenos Aires, R. J. Roggero [1952] 116 p. PQ7797.N3D4
- El grillo. Buenos Aires, Editorial Babel, 1923. 95 p. [Babel, biblioteca argentina de buenas ediciones literarias. Ser A, v. 13] PQ7797.N3G7 1923



El pacto de Cristina. El cuervo del arca. Buenos Aires, Editorial Losada  
[1945] 125 p. [Biblioteca contemporánea, 171] PQ7797.N3P3

**Translated works**

*In* Fitts, Dudley, *ed. and tr.* Anthology of contemporary Latin-  
American poetry. Norfolk, Conn., New Directions [1942]  
667 p. PQ7084.F5

## Pablo Neruda, 1904-1973

*Chile. Poem in Spanish recorded at the Library of Congress, Washington, D.C., June 20, 1966. Approximate time: 36 minutes. LWO 4841; WO 40570.*

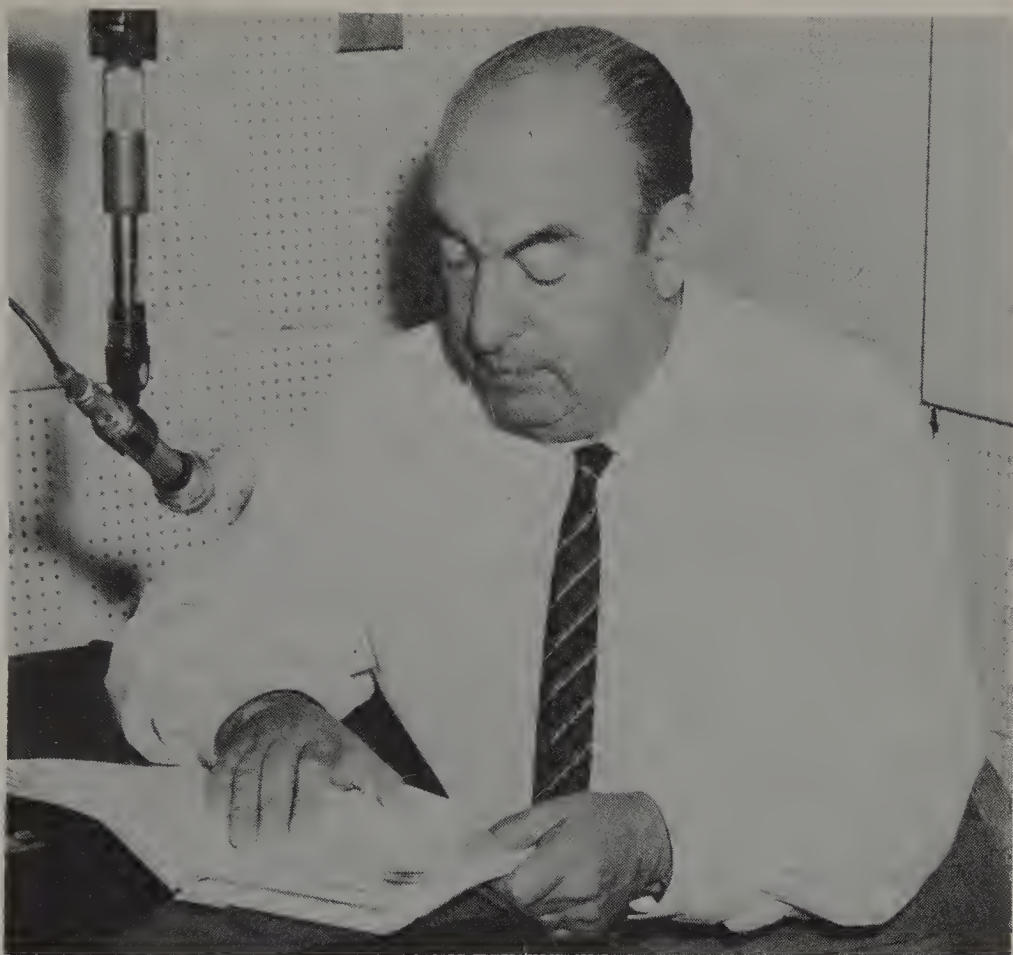
### Material recorded

*Alturas de Macchu Picchu*

### Biography

Pablo Neruda, baptized Neftalí Ricardo Reyes Basoalto, was born in Parral on July 12, 1904, the son of a railroad conductor and a school-teacher who died soon after his birth. At 16, while a student of humanities at the Liceo in Temuco, where Gabriela Mistral was a teacher, he published his first poems. In 1920, with the intention of becoming a teacher, he traveled to Santiago and enrolled in the Instituto Pedagógico to study French. He wrote for the reviews *Caridad*, *Andiamos*, and *Nuevos rumbos*, and published *Crepusculario* (1923) and *Veinte poemas de amor y una canción desesperada* (1924). In 1926 he gave up formal studies to devote his time to writing and, inspired by the Czechoslovakian poet Jan Neruda, changed his name legally to Pablo Neruda. In 1927 he obtained a consular post in Rangoon and after travels in South and Southeast Asia, he was assigned to a post in Barcelona. More attracted to Madrid, he settled there in his "Casa de las Flores" where he met the leading literary figures of the Hispanic world and, together with Manuel Altolaguirre, founded the magazine *Caballo verde de la poesía*.

He returned to Chile when the Civil War began. From 1939 to 1943, the year of his retirement from the foreign service, he worked in Paris and Mexico City. In 1945 he was awarded the Chilean National Prize for Literature. That year Neruda entered politics as the Communist Party candidate for national senator from Tarapacá and Antofagasta and won the election. Not only was he the representative of the largest mining region in Chile but also an energetic politician whose outspokenness in 1948 resulted in his being removed from office. Thereafter he toured Europe and Asia, visiting the Soviet Union for the first time in 1949. In 1954 he was once again settled in Chile, and his 50th birthday was cause for national celebration. At the Universidad de Chile he gave a lecture series on his work and bequeathed his library, house, and many personal belongings to that institution, which thereupon established the Fundación Pablo Neruda. He then lived in relative seclusion in Valparaíso and Isla Negra. In 1958 he became president of the Sociedad de



Escritores. In 1965 the University of Oxford named him *doctor honoris causa*. His first visit to the United States since 1943 was made in June of 1966 to attend the P.E.N. Congress in New York City. In 1971 he was awarded the Nobel Prize in Literature. He died in Santiago in the fall of 1973.

### Commentary on his work

Pablo Neruda was for two decades one of the most-quoted poets in the Spanish language, for whom admiration amounted to worship and disapproval to excoriation. His metrics were saluted by some, laughed at by others. His approach to love was romanticism to some, exhibitionism to others; his politics, inspiration or anathema. Between the extremists were the judicious and intuitive. As the poet widened his scope and refined his self-expression, rhetoricians and philologists, moralists and even the politically partisan centered their attention primarily on the poet's creations. The result was a balanced awareness of Neruda's intrinsic merits and history-making contribution to poetry in the Spanish language. Important books from the various phases of his thorny and triumphant career from 1924 to 1967 are: *Veinte poemas de amor y una canción desesperada*, the *Residencia en la tierra* series, *España en el corazón*, *Canto general*, the *Odas elementales* series,

*Extravagario*, and the *Memorial de Isla Negra* series. His prolificacy as a poet is demonstrated by the fact that Neruda's complete works, as of 1957, exceeded in pages a comparable collection of Rubén Darío's poetry. With regard to the impact that his poetic work has had outside the Spanish-speaking world, it is sufficient to indicate that by 1965, samples of his work had been translated into 24 other languages. He has had tremendous influence on modern world poetry and is, with Borges, the most widely known Latin American writer.

### Selective bibliography

- Alturas de Macchu Picchu. Ilus. de José Venturelli. Santiago de Chile, Librería Neira [1948] 47 p. illus. PQ8097.N4A75
- Alturas de Macchu Picchu. [Ed. definitiva. Santiago de Chile] Nascimento [1954] 77 p. illus. PQ8097.N4A75 1954
- Canto general. [México, 1950] 567 p. col illus. (on lining papers) PQ8097.N4C35 Rare Bk. Coll.
- Canto general. [México] América, 1950. 447 p. illus. PQ8097.N4C35 1950a
- Crepusculario, poemas (1919). 2. ed. Santiago de Chile, Nascimento, 1926. 167 p. PQ8097.N4C7 1926
- España en el corazón, himno a las glorias del pueblo en la guerra (1936-1937). 2. ed. Santiago de Chile, Ediciones Ercilla, 1938. 43 p. plates. PQ8097.N4E8 1938
- Estravagario. Buenos Aires, Editorial Losada [1958] 338 p. PQ8097.N4E83
- Memorial de Isla Negra. Buenos Aires, Editorial Losada [1964] 5 v. ports. PQ8097.N4M4
- Navegaciones y regresos. Buenos Aires, Editorial Losada [1959] 146 p. (Poetas de España y América) PQ8097.N4N3
- Nuevas odas elementales. Buenos Aires, Editorial Losada [1956, c1955] 184 p. (Poetas de España y América) PQ8097.N4N78
- Obras completas. 2. ed. aumentada. Cronología de Pablo Neruda y bibliografía por Jorge Sanhueza. Buenos Aires, Editorial Losada [1962, c1957] 1923 p. illus., facsim. ports. (Colección Cumbre) PQ8097.N4 1962
- Odas elementales. Buenos Aires, Editorial Losada [1954] 235 p. illus. (Poetas de España y América) PQ8097.N4O4
- Residencia en la tierra. Madrid, Ediciones del Árbol, 1935. 2 v. PQ8097.N4R4
- Tercera residencia, 1935-1945. Buenos Aires, Editorial Losada [1947] 150 p. (Poetas de España y América) PQ8097.N4T44
- Veinte poemas de amor y una canción desesperada. Santiago de Chile, Nascimento, 1924. [92] p. PQ8097.N4V4

## Translated works

Alturas de Macchu Picchu. The heights of Macchu Picchu. [Poem]  
Translated by Nathaniel Tarn. New York, Farrar, Straus &  
Giroux [1967, c1966] xix, 71 p.

PQ8097.N4A753 1967 Rare Bk. Coll.

Bestiary. Bestiario; a poem. Translated by Elsa Neuberger. With wood-  
cuts by Antonio Frasconi. New York, Harcourt, Brace & World  
[1965] [42] p. illus. (part col.) English and Spanish.

PQ8097.N4B4

Elementary odes. With an introd. by Fernando Alegria. Translated  
by Carlos Lozano. [New York, G. Massa, 1961] 155 p. (A Cypress  
book)

PQ8097.N403

Peace for twilights to come! Poem, with a pen portrait by Ilya Ehren-  
burg. [Issued by the All-India Peace Committee. Bombay, Pub-  
lished by Jayant Bhatt for People's Pub. House, 1950] 46 p. port.

PQ8097.N4Q44

Translation of Que despierte el leñador.

Residence on earth, and other poems. Translated by Angel Flores.  
Norfolk, Conn., New Directions [1946] 205 p.

PQ8097.N4A6 1946

Selected poems. Edited and translated by Ben Belitt. Introd. by Luis  
Monguió. New York, Grove Press [1961] 320 p.

PQ8097.N4A6 1961

Selected poems. Translated by Angel Flores. [n.p.] Priv. print., 1944.  
26 p.

PQ8097.N4A6 1944 Rare Bk. Coll.

Tres cantos materiales. Three material songs. [Translated by Angel  
Flores] 3 aguafuertes, 3 etchings [by] Nemecio Antúnez. New  
York, East River Editions [1948] 31 p. mounted illus.

PQ8097.N4T7

We are many. Translation by Alastair Reid, photographs by Hans  
Ehrmann. London, Cape Goliard Press, 1967. [32 p. plates, port.]

PQ8097.N4A6 1967 Rare Bk. Coll.

Parallel Spanish and English texts.



## Luis Carlos Nieto, 1910-

*Peru. Poems in Spanish recorded at the United States Information Service, Lima, September 24, 1958. Approximate time: 35 minutes. LWO 3786.*

### Material recorded

From the author's typescript

Canción de los ojos cautivos

Explico sus ojos

El tiempo aquel

Estoy mirando

La noche y sus andrajos

Quisiéramos esta vez como . . .

Biografía y llanto de sus heridas

La fuga de los recuerdos

Biografía de tu corazón de llanto y lluvia

Pórtico para su presencia

Los cantos elementales

Palabras para después

Invocación a la madre

Canto Mariátegui

Canto y pelea

Bandera de los pobres

Mensaje de mi esperanza

Carta a mi mujer

### Biography

Luis Nieto, a political activist who has spent extended periods of time in exile and one of the first Peruvians to write socially conscious poetry, was born in Sicuani in 1910. He graduated from the Colegio Nacional de Ciencias in 1929 and then enrolled in the Universidad Nacional de Cuzco. Forced to leave the country in 1932 because of his political activities, Nieto lived in Bolivia, Argentina, and Uruguay and finally settled in Chile where he published a daily paper called *El popular* as well as several other short-lived literary and political sheets. He returned to Cuzco in 1939, where he edited *Jornada*, a weekly, and won the 1940 Juegos Florales Universitarios with his poem, "Canto al Cuzco y sus piedras sagradas." Today Nieto is a professor of contemporary literature at the Universidad Nacional de Cuzco, where he also heads the Departamento de Extensión Cultural and is editor of *Revista de la Universidad*. He is director of the Instituto Americano de Arte in Cuzco as well.



### Commentary on his work

Luis Nieto is a Peruvian poet and essayist whose literary productivity was periodically hampered by political adversities. He was one of the poets who exalted the aboriginal Peruvian Indians and the mestizos, the majority of the population. Under the spell of Federico García Lorca's Spanish gypsy ballads, Nieto and other troubadours from the coastal strip and the highlands wrote folk ballads that combined Lorca's literary style with social protest. However, the combination of lyricism and militancy in his poetry did not always satisfy either the arbiters of art for art's sake or the guardians of the established order. Outstanding among his collections of poetry are *Mariátegui* (1943), in memory of the Peruvian socialist and editor of the journal *Amauta*; *Charango* (1943), a book of ballads inspired by the mestizo's struggle for rights; and *Romancero del pueblo en armas* (1957), ballads written in commemoration of a 1950 popular uprising in the city of Arequipa. As an essayist, Nieto published in 1956 a sound critical guide to the contributions to modern Peruvian poetry made by his native Department of Cuzco. In the following year he issued three collections of essays, most of which deal with leading Peruvian novelists and poets of the 19th and 20th centuries. Although admittedly somewhat polemic, his essays are nevertheless highly useful for the amount of information they contain, especially about the poetry generated in Cuzco.

### Selective bibliography

- Charango* (romancero cholo). Cuzco, Perú, H.G. Rozas, 1943. 160 p.  
[Biblioteca del Instituto Americano de Arte del Cuzco, v. 1]  
PQ8497.N5C45
- Mariátegui, poema; con un recuerdo de Juan Marinello. Cuzco, Perú  
[Impr. Amatua] 1942. 30 p. PQ8497.N5M3
- Romancero del pueblo en armas*. Cuzco [Ediciones Sol y Piedra]  
1957. 1 v. (unpaged) illus. PQ8497.N5R6

# José María Núñez Quintero, 1894-

*Panama. Short stories in Spanish recorded at the United States Information Service, Panama City, September 13, 1960. Approximate time: 31 minutes. LWO 3673.*

## Material recorded

From *Cuentos*

La carta

Un hombre

La herencia

## Biography

Núñez Quintero was born in Ocú, Herrera Province, on January 6, 1894. In 1911 he graduated from the Universidad de Cartagena in Colombia with a degree in medicine and the natural sciences. He has for many years been chief of the department of medicine at the Santo Tomás Hospital. Núñez Quintero is a member of the Panamanian National Medical Association, the Panamanian Academy of Medicine and Surgery, the American College of Medicine, and the American College of Chest Diseases.

## Commentary on his work

Dr. Núñez, a physician who practiced for many years in the rural sections of Panama, is highly admired for a collection of short stories in which he contrasts the customs, character, and psychology of the Panamanian country people with the problems of the population living in the commercial and turbulent capital city. The virtues, superstitions, poverty, and failings of the rural dwellers are treated with clinical impartiality, but not without touches of humor and compassion. Núñez is a born narrator and a master of the countryside vernacular. Unlike the younger generation of fiction writers, he does not feature the social and political implications of misery and ignorance in the society which he portrays.

## Selective bibliography

Cuentos. 2. ed. [Panamá] Editorial Estrella de Panamá, 1956.

142 p.

PQ7529.N8C79 1956

Cuentos criollos. Dibujos del autor; nota de Ernesto J. Castellero R.

Panamá, Biblioteca Selecta, 1947. 55 p. illus. (Biblioteca selecta, año 2, no. 14)

PQ7529.N8C8

# María Olimpia de Obaldía, 1891-

*Panama. Poems in Spanish recorded at the United States Information Service, Panama City, November 30, 1960. Approximate time: 19 minutes. LWO 3674.*

## Material recorded

From the author's typescript  
Alegria del campo

From *Visiones eternas*  
Arbol-abuelo  
Frente al surco  
Natore may  
Rojo-blanco

From *Visiones eternas*  
Mensaje de Angelus

From *Brevario lírico*  
Himno a la maternidad  
I. Concepción  
II. Alumbramiento  
III. Lactancia  
IV. Oración de la madre

## Biography

María Olimpia de Obaldía, who has written solely in the isolated setting of her husband's ranch in David, did not begin writing until after she married. Since 1927 she has written four volumes of poetry, *Visiones eternas* (1961) being the most recent. In 1930 the Instituto Nacional de Panama held a special ceremony at the National Theater in recognition of her contributions to Panamanian literature. She was born in Dolega on September 9, 1891.

## Commentary on her work

María Olimpia de Obaldía has been recognized for several decades as the poet laureate of Panama. Her work represents the discontinuance of the overadorned rhetoric that had passed for modernism after this movement's period of splendor. Nature, maternal love, civic duty, and peace on earth are among the themes that "María Olimpia de Panamá," as she was officially designated, has chosen for her inspired and inspiring poems.

### Selective bibliography

Brevario lirico. Panamá, 1929. 1 v. (unpaged) 4PQ Sp. Amer. 1210

Visiones eternas. Panamá, Impr. Nacional [1961] 131 p.  
PQ7529.02V5

# Victoria Ocampo, 1891-

*Argentina. Prose in Spanish recorded at the United States Information Service, Buenos Aires, November 4, 1958. Approximate time: 1 hour, 14 minutes. LWO 2790.*

## Material recorded

From *Testimonios; sexta serie, 1957-1962*

Paisaje

From *Testimonios; quinta serie, 1950-1957*

Malandanzas de una autodidacta

La casa de la calle México

## Biography

Victoria Ocampo was born in Buenos Aires in 1891. Much of her childhood and youth were spent in France and England, where she received the major part of her formal education. Known principally for her activities as writer, editor, and publisher, she is also founder of the Argentine Union of Women. A constant traveler between Europe and Argentina, especially during the 1930's, she was a delegate to the Commission on Intellectual Cooperation of the League of Nations and a lecturer at leading literary centers in many countries. In Florence she once recited André Gide's *Persephone*, accompanied by an orchestra conducted by Igor Stravinsky. In 1946 and 1948 she visited the United States. She has long been a member of the Sociedad Argentina de Escritores, receiving the Society's highest honor in 1950 for her book *Soledad sonora*, and is a member of the P.E.N. Club. She resides in Buenos Aires.

## Commentary on her work

Victoria Ocampo is one of Argentina's most individualistic essayists. Her essays on writers of diverse periods and climates are more poetic than didactic. She achieves this quality by projecting her own personality into that of her subject and introducing autobiographical asides that establish a rapport between her and the reader. Her reminiscences of gardens, manners, and museums are sentimental journeys for which she has devised a narrative style characterized by spontaneity, nostalgia, and humor. These writings are collected in a series of volumes of which seven were issued between 1935 and 1967 under the general title of *Testimonios*. Her strictly literary essays reflect her affinity for

French and English writers, because of her early schooling in those countries. She is a cosmopolite who spoke French before she learned Spanish. During her formative years, she commuted between Buenos Aires and Europe. Gradually she established contact with a new generation of Argentine writers and identified herself with their disquietude and their search for a synthesis of nationalism and cosmopolitanism.

After an auspicious beginning as an essayist and memorialist in her own right, she undertook a project to launch in Buenos Aires a literary review of international scope. With the moral support of foreign celebrities and the faithful cooperation of Argentine-born writers of marked individuality, Victoria Ocampo's review, significantly entitled *Sur* (South), appeared in 1931 and is still alive and well. In 1967 a 350-page index to the 302 issues of *Sur* published between 1931 and 1966 appeared in Buenos Aires. For future historians this admirably well-organized index will be an indispensable reference to one of the most exciting and long-lived literary journals in the Spanish language. *Testimonios* and *Sur* are Victoria Ocampo's claims to a distinguished place in the world of letters.

### Selective bibliography

- Testimonios. Madrid, Revista de Occidente, 1935. 393 p. [Biblioteca de la Revista de Occidente] PQ7797.0295T3
- Testimonios. 2. serie. Buenos Aires, Sur [1941] 518 p. facisms., plates, ports. PQ7797.0295T4
- Testimonios. 3. serie. Buenos Aires, Editorial Sudamericana [1946] 291 p. facsim., port. PQ7797.0295T5
- Testimonios. 5. serie, 1950-1957. Buenos Aires, Sur [1957] 263 p. PQ7797.0295T53
- Testimonios. 6. serie, 1957-1962. Buenos Aires, Sur [1963] 268 p. PQ7797.0295T54
- Testimonios; 7. serie, 1962-1967. Buenos Aires, Sur [1967] 295 p. PQ7797.0295T55



## Eunice Odio, 1922-

*Costa Rica. Poems in Spanish recorded at the United States Information Service, Mexico City, December 19, 1961. Approximate time: 57 minutes. LWO 3823.*

### Material recorded

From *El Tránsito de fuego*  
Proyecto de mí mismo  
Proyecto de los frutos  
La alegría de los creadores - El ido

### Biography

A Guatemalan citizen, Eunice Odio was born in San José, the capital of Costa Rica, in October of 1922. She has lived in El Salvador, Cuba, and the United States and for many years has made her home in Mexico City. Although a poet above all else, Eunice Odio has turned her attention to journalism and literary criticism as well. Her work *Los elementos terrestres*, which appeared in 1948, was awarded the Premio Centroamericano "15 de septiembre."

### Commentary on her work

Costa Rican-born Eunice Odio, who has lived in various countries and whose books have been published in Guatemala, Argentina, and El Salvador, has to her credit an ambitious 457-page poem entitled *El Tránsito de fuego*, which is without precedent in Spanish America, not only in length but in quality and originality. This enchanting, overwhelming epic of creation is virtually unknown outside Central American and Mexican literary circles. It is the result of many years of study and labor combined with a state of poetic exaltation. If the term "surrealism" did not exist, it would be necessary to coin it to describe Eunice Odio's achievement.

### Selective bibliography

El tránsito de fuego, poema. San Salvador, Ministerio de Cultura, Departamento Editorial [1957] 456 p. (Colección Poesía, v. 5)  
PQ7489.03T7

## Edmundo O'Gorman, 1906-

*Mexico. Prose in Spanish and English recorded at the United States Information Service, Mexico City, October 19, 1960. Approximate time: 54 minutes. LWO 3641.*

### Material recorded

From *Cena de los aforismos*

Aforismos de Edmundo O'Gorman

From the author's typescript

Carta a la actriz Pina Pellicer por su actuación en "Electra"

From *Veintiuna mujeres*

Carta al pintor Antonio Peláez

From *Navegaciones colombinas*

Introducción

From the author's typescript

Letter on the North Americans

Autosemblanza de Edmundo O'Gorman al cumplir cincuenta años

### Biography

Edmundo O'Gorman, who was the historian of the Archivo General de México from 1938 to 1952, holds a law degree as well as a doctorate in history. During the 30-year period he has been on the faculty of the Universidad Nacional, O'Gorman has traveled frequently to the United States, as the recipient of fellowships from Princeton University and Indiana University, among others, and as a visiting professor. Well known for his skill as a lecturer, O'Gorman has demonstrated an equal facility for translation, having to his credit 14 works translated from English to Spanish. He was born in Coyoacán, D.F., on November 24, 1906, and continues to reside in Mexico City.

### Commentary on his work

Through his books on historical investigations, his contributions to journals and international congresses, and his lectures at universities in Mexico and abroad, Edmundo O'Gorman has gained fame for his philosophical range and literary skill. His inquiries into the nature of the New World and the meaning of its history are manifested in the *The Invention of America* (1961), a book he wrote in English,

based on the lectures he gave at Indiana University. Equally significant, however, are his studies on the history of Mexican art, higher education, and politics. He has made accessible such "great books" as José de Acosta's *Historia natural de las Indias* and Adam Smith's *The Theory of Moral Sentiments* by editing and, when necessary, translating them into Spanish. His scholarly exactness and incisive analysis are exemplified in *Seis estudios históricos de tema mexicano* (1960), a selection of papers published individually between 1928 and 1960.

### Selective bibliography

- La invención de América; el universalismo de la cultura de Occidente. México, (Fondo de Cultura Económica [1958] 132 p. illus. ([Fondo de Cultura Económica] Sección de obras de historia) E110.O4
- Seis estudios históricos de tema mexicano. Xalapa, Universidad Veracruzana [1960] 220 p. (Biblioteca de la Facultad de Filosofía y Letras, 7) F1226.O45
- Colombo, Cristoforo. Navegaciones colombinas, selección y prólogo de Edmundo O'Gorman. México, Secretaría de Educación Pública [1949] 94 p. (Biblioteca enciclopédica popular, 3. época, 209) E114.O33

### Translated works

- Do the Americas have a common history? Translated by Ángel Flores. Washington, D.C., Division of Intellectual Cooperation, Pan American Union [1941] 12 numb. 1(l.) (Points of view, no. 3, December 1941) F1418.O35
- The invention of America; an inquiry into the historical nature of the New World and the meaning of its history. Bloomington, Indiana University Press [1961] 177 p. illus. E110.O42

## Rafael Olivares Figueroa, 1893-

*Venezuela. Poems in Spanish recorded at the United States Information Service, Caracas, 1954. Approximate time: 25 minutes. LWO 2276.*

### Material recorded

#### From *Sueños de arena*

Romancillo a un campo de algodón Serranilla para escribir sobre la nieve  
Romance del niño a caballo  
Romancillo de los pequeños boxeadores  
Canción sin alas  
Romancillo del asalto del frutal  
Romancillo a un héroe infantil de natación  
Romance de Cenicienta

#### From *Teoría de la niebla*

Esa voz tan precisa  
Celeste constructor de espadas  
Gótica Navidad en exilio  
Junto al agua te quiero amiga mía  
Hoy la gloriosa niebla  
Sutil mensaje  
Ese que lleva en la mano el fuego

#### From *Escala en la renunciación*

1  
12  
32  
34  
37  
38  
42  
48  
50

#### From *Sátiras*

Sierpe familiar  
Contacto del mar  
Ceguedad para los valores  
Inatención a lo transitorio  
Ascenso y desengaño de amor  
Ilustre ardilla  
Razón y alcance de la confianza

Sátira de amigo  
A un demagogo

From the author's typescript  
Contra el auge de las apuestas deportivas  
Sátira del amor instinto

### Biography

Rafael Olivares Figueroa was born in Caracas on December 14, 1893. He studied geography and history at the Real Academia Española's center in Cádiz, earned a secondary school teacher's certificate at the Rectorado de Sevilla (1920), and obtained a doctorate from the Rectorado de Madrid (1932). While in Spain, he published in literary gazettes in Barcelona, Saragossa, Madrid, and Córdoba and joined literary circles in the capital and in Andalusia. Upon returning to Venezuela, Olivares Figueroa became an official at the Ministerio de Educación and in 1946 was appointed director of folklore research at the ministry. Thereafter, he taught at and then directed the seminar on folklore studies at the Universidad Central (1948-50) and later headed the department of folklore at the University's Institute of Anthropology and Geography. Olivares Figueroa is a member of folklore societies in Mexico and Uruguay, the Ateneo of Buenos Aires, and the Academia Venezolana de la Lengua. In 1938 he won the Luis Enrique Mármol Prize for *Teoría de la niebla*.

### Commentary on his work

Rafael Olivares Figueroa, Venezuelan poet and folklorist, had the opportunity to reside for nearly a decade in Spain during a period that witnessed the emergence of one of the most gifted generations of poets in the history of Spanish poetry. Notwithstanding their occasional participation in the movements that proliferated in Europe after World War I, each of them demonstrated an unyielding individualism, an art-for-art's-sake commitment, and a desire to express the very essence of the Hispanic genius. Among them were Pedro Salinas, Jorge Guillén, Gerardo Diego, Federico García Lorca, Dámaso Alonso, Vicente Aleixandre, and Rafael Alberti.

Olivares Figueroa's temperament and training were such that, without interrupting his scholarly studies, he too began to write the timeless, unprogrammed type of poetry cultivated by his contemporaries from Madrid and other provinces. Shortly after he returned to Venezuela, he published *Sueños de arena* (Caracas, 1937), a collection of poems written in Spain. Children, nature, and animal life were the main themes developed by the poet, usually in works only a few lines long for the delight not of children, but of intellectual adults. His next two books, *Teoría de la niebla* (1938) and *Escala en la renuncia* (1940), abandon the ingenuous approach of the compositions written in Spain. In these, the poet introduces a metaphorical style. His three collections of "satires," *Libro primero de las sátiras* (1942),



*Libro segundo* . . . (1946), and *Libro tercero* . . . (1948), reveal another aspect of his temperament and metrical ability, strongly reminiscent of the sharp and bitter satirical poems of Quevedo in the 17th century. Olivares Figueroa has also distinguished himself in research in the field of Venezuelan folklore and as the compiler of an anthology of modern Venezuelan poems which, in his own words, "deserve to be recited by children."

### Selective bibliography

- Escala en la renunciación (1938-1940). Tokio, Ediciones Asia-América, 1940. [116]p. mounted port. PQ8549.04E7
- Folklore venezolano. Caracas, Ministerio de Educación Nacional, Dirección de Cultura, 1948-54. 2 v. (Biblioteca popular venezolana. Serie marrón: Antologías y selecciones, 23, 53) PQ8545.05
- Libro tercero de las sátiras. [Caracas] Ardor [1948] 77 p. 4PQ Span. Am. 338
- Sátiras. [Caracas] Ardor [1946] 130 p. illus. PQ8549.04S3
- Sueños de arena. Caracas, Asociación de Escritores Venezolanos, 1937. 142 p. port. PQ8549.04S8
- Suma poética (1925-1941). Santiago de Chile, Ediciones Ercilla, 1942. 111 p. (Colección Poetas de América) PQ8549.04S85
- Teoría de la niebla. Caracas, Asociación de Escritores Venezolanos, 1938. [124]p. PQ8549.04T4



## Emilio Oribe, 1893-

*Uruguay. Poems in Spanish recorded at the Facultad de Humanidades y Ciencias, Universidad de la República, Montevideo, November 14, 1958. Approximate time: 26 minutes. LWO 3804.*

### Material recorded

From *La lámpara que anda*  
Las garzas  
La noche, el tiempo

From *El canto del cuadrante*  
Enigma de lo creado

From *La lámpara que anda*  
¿Quién?

From *La esfera del canto*  
Los cóndores ciegos

From *El taciturno de la noche*  
Saber de amor y muerte

From *Ars magna*  
El pensamiento

From *La esfera del canto*  
La caída de la luz

From *Ars magna*  
El excluido  
La flor de una muerte  
La rosa creada

### Biography

Emilio Oribe had completed his training at the University of Montevideo medical school and was stationed in Brussels as the Uruguayan embassy's scientific attaché when he began to compose poetry. His first book, *Alucinaciones de belleza* (1912), was published while he was in Belgium. Since 1926 Oribe has taught literature at the University for Women. He has also taught philosophy at a normal school and for many years has been a member of the Consejo Nacional de Educación Primaria y Normal. In 1930 the Ministry of Public Education awarded one of its first annual prizes to his book, *La transfiguración*.

Four years later *Teoría del nous* won the same prize. Oribe was born in Melo on April 13, 1893.

### Commentary on his work

A physician who did not practice his profession and a university professor who did not teach medicine but philosophy, Emilio Oribe is one of the most celebrated Uruguayan poets of the century. His vast production, known by very few critics outside Uruguay, is usually characterized as intellectual or metaphysical. A cerebral poet? Yes, but also a poet endowed with an inexhaustible vein of lyricism. His idiom is an individual expression unaffected by the fashions of Spanish American modernism or European surrealism. His themes are varied—personal confidences, nature, history, customs, the mystery of life. The poems selected by Emilio Oribe for the Archive represent the range of his production published between 1919 and 1962. Among his scholarly contributions are *Teoría del nous* (1934; second edition, 1944) and *El mito y el logos* (1945).

### Selective bibliography

- Ars magna, poemas. Buenos Aires, Editorial Losada [1960] 161 p.  
(Poetas de ayer y de hoy) PQ8519.07A7
- El canto del cuadrante, poesías. Montevideo, Casa A. Barreiro y Ramos  
1938. 131 p. PQ8519.07C2
- La esfera del canto. poesías. Montevideo, Editorial Independencia,  
1948. 107 p. PQ8519.07E7
- El halconero astral, y otros cantos. 2. ed. definitiva. Montevideo, Agen-  
cia General de Librería y Publicaciones, 1925. 146 p.  
PQ8519.07H3 1925
- La lámpara que anda. Montevideo [Tall. Gráf. Stella] 1940. [16] p.  
Nebli, I) PQ8519.07L3
- El mito y el logos. Buenos Aires, Editorial Poseidón [1945] 244 p.  
incl. front. (Colección Ensayos) PQ8519.07M5
- El taciturno y la noche, [poemas] Montevideo, 1966. 448 p.  
PQ8519.07T3
- Teoría del nous. Buenos Aires [1934] 297 p. illus., port. (Ediciones  
de la Sociedad Amigos del Libro Rioplatense, v. 10)  
B1079.073T4

# Werner Ovalle López, 1929-

*Guatemala. Poems in Spanish recorded at the United States Information Service, Guatemala City, September 21, 1960. Approximate time: 28 minutes.*  
LWO 3660

## Material recorded

From *Padre nuestro maíz*  
Madrigal de símbolos  
Subsueño vegetal  
Diálogo de América  
Estancia final

From *Poemas de la búsqueda*  
Muerte y olvido  
Defensa del olvido  
Dulce nombre  
Poema bajo la tierra  
Soneta de ultracielo  
Resurrección  
Soneto  
Concepto de ciudad

From *Tiempo conquistado*  
Vida, pasión y muerte de  
Jesús Castillo  
Vida  
Pasión  
Muerte  
Elegía sonámbula  
Canciones para la estatua del poeta

From the author's typescript  
Muerte interior  
El dulce arribo  
Eva crucificada  
Patria interna

## Biography

Ovalle López was born in Salcajá on May 18, 1929. He entered the Universidad de San Carlos in 1944, graduated in 1953 with degrees in medicine and surgery, and in 1958 traveled to the United States to study for a degree in public health at the University of California.

Since that time Ovalle López has been Guatemalan representative to the Inter-American Institute for Children, director of the sanitation education department of the Consejo General de Salud Pública (Guatemala), council member at the Universidad Popular, professor of biology and social anthropology at the university medical school, and director of the Escuela de Salud Pública. In addition, he is a member of the editorial board of the *Revista de la Universidad de San Carlos*. He received his first literary award when he was 20 years old for "Vida, pasión y muerte de Jesús Castillo." *Padre nuestro maíz* and *Poemas de la búsqueda* have won first prizes in both local and regional literary competitions.

### Commentary on his work

Ovalle López, whose early works won two top literary awards, was one of the prime movers of a trend once called in a Guatemalan anthology the "Poetry of Youth and Hope." The source of his inspiration and convictions are characteristic of the social orientation of many Guatemalan writers of his generation. The achievements of the pre-Hispanic population of Guatemala and the participation of their descendants in the progress of the republic are themes which he handles with the subtlety of an authentic lyric poet rather than with the heavy hand of a militant propagandist.

### Selective bibliography

- Corona de la vida; antología, [poemas] Recopilación y estudio de Oscar Arturo Palencia. Guatemala [Universidad de San Carlos de Guatemala] 1962. 261 p. illus. (Colección de autores guatemalenses "Carlos Wyld Ospina," v. 13) PQ7499.09A6 1962
- Poemas de la búsqueda. Guatemala, Ed. Popular 15 de Agosto, 1961. 20 p. (Colección mínima Istmo, no. 3) PQ7499.09P6
- Tiempo conquistado, poemas. Guatemala, 1949. 105 p. PQ7499.09T5

# Alfredo Lorenzo Palacios, 1878-1965

*Argentina. Prose in Spanish recorded at the United States Information Service, Buenos Aires, November 6, 1958. Approximate time: 26 minutes. LWO 3684.*

## Material recorded

From the author's typescript

Mensaje a la juventud universitaria de Iberoamérica

## Biography

Alfredo L. Palacios, born in Buenos Aires on August 1, 1897, began his long and colorful political involvement in 1904 by being elected deputy to the National Congress. He was deputy for several terms, a senator twice, and in 1958 the Socialist Party's presidential candidate. Parallel to his political career, Palacios had another within the academic community. He was professor and then dean in 1930 of the faculty of law and social sciences at the Universidad de Buenos Aires; later, he was administrator and professor of labor legislation at the university's school of economic sciences. At the Universidad de la Plata he was a professor and eventually appointed president, a position he resigned in 1943. From 1955 to 1957 he was ambassador to Uruguay. From 1962 until his death on April 20, 1965, Palacios was professor emeritus at the Universidad de Buenos Aires.

## Commentary on his work

As a legislator who specialized in constitutional law, labor, and social welfare, Alfredo L. Palacios was one of the most influential political thinkers of Argentina. Throughout Latin America he was considered a "citizen of the continent" for his leadership in such matters of common interest as reform in higher education and Latin American economic integration. His views on these subjects were presented in writings dating back to 1920. Outstanding among them are his more recent works, *La universidad nueva* (1957), *La comunidad iberoamericana: Bolívar y Alberdi* (1959), and *Nuestra America y el imperialismo* (1961). Palacios' parliamentary speeches and academic lectures attracted the attention of literary persons at home and abroad because of his poetic expression and natural talent for oratory. It is quite revealing in this connection that Arturo Capdevila's book, *Tiempo y poetas* (1944), included Palacios as a "poet of action" among six Argentine poets, the other five of whom (from Guido y Spano to Almafuerte) were poets in the literal sense. Accordingly, it is not coincidence that

Alfredo Palacios should have published in 1952 a book entitled *Estadistas y poetas* (Statesmen and poets).

### Selective bibliography

- La comunidad iberoamericana: Bolívar y Alberdi. Buenos Aires, 1959. 120 p. (Colección Estudios. Ser.: El derecho iberoamericano, Antecedentes y bases para su unificación, 1) F1404.P16
- Estadistas y poetas. Buenos Aires, Editorial Claridad [1952] 250 p. fascim. (Biblioteca Hombres e ideas, 2. ser., v. 3) F2805.P22
- Nuestra América y el imperialismo. Compilación, prólogo y notas por Gregorio Selser. Buenos Aires, Editorial Palestra [1961] 441 p. (Colección Vertientes de la libertad) F1418.P18 1961
- Nuestra América y el imperialismo yanqui. Madrid, Historia Nueva, 1930. 162 p. F1814.P18
- La universidad nueva, desde la reforma universitaria hasta 1957. Buenos Aires, M. Gleizer, 1957. 331 p. LE21.L42P32



# Leopoldo Panero, 1909-1962

*Spain. Poems in Spanish recorded at the Sociedad Española de Radiodifusión, Madrid, 1951. Approximate time: 21 minutes. LWO 2312.*

## Material recorded

From *Escrito a cada instante*

Como la hiedra  
Ciudad sin nombre  
Casi roto de Ti  
A mis hermanas

From *Poesía*

Hasta mañana (or "La sonrisa dormida")

From *Versos del Guadarrama*

Camino del Guadarrama

From *Escrito a cada instante*

El templo vacío  
Adolescente en sombra  
Tú que andas sobre la nieve

## Biography

Leopoldo Panero was born in Astorga on October 19, 1909. He studied law at the Universities of Valladolid and Madrid, receiving a degree from the latter. However, he devoted himself immediately upon graduating to the creation of small literary journals such as *Saeta* and *Humo*, founded in his native province, and *Nueva revista*, founded in Madrid in 1929 in collaboration with Juan Antonio Muñoz Rojas. Shortly thereafter, he became ill enough to require rest at a sanatorium in the Guadarrama mountains. Here he composed his first book of poetry, *Las ruinas del Guadarrama* (1930). After recuperating, Panero left Spain to study at the University of Cambridge (1932-34) and at the Universities of Tours and Poitiers (1935). He returned to Spain on the eve of the Civil War, remaining there until 1946. In that year Panero went once again to England to be secretary and then director of the Instituto de España in London. He subsequently devoted himself increasingly to studies of contemporary Latin American literature and promotion of greater cultural exchange between Spain and the Spanish-speaking countries of the Americas.

Having published *Antología de poetas hispanoamericanos*, in 1941, he became director in 1947 of the *Correo Literario* of the Institute

de Cultura Hispánica. He made an extensive tour of Latin America on a cultural mission for the Spanish government and created a literary competition called the Bienales Hispanoamericanas. Panero was editor in chief of the *Selecciones del Readers' Digest* and headed the literary criticism section of *Blanco y Negro*. He won the Spanish Premio Nacional de Poesía and the Real Academia's Fastenrath Prize—the latter for *Escrito a cada instante* (1950). He died at the family home, a farm called Castillo de los Polvazares, near Astorga, on August 27, 1962.

### Commentary on his work

Leopoldo Panero's poetry abounds in images taken from nature and is imbued with a feeling for the Spanish countryside. References to trees, rolling rivers, mountains, forests, snow-covered fields, birds, and sunsets, can be found all through his production. His poetry is forceful and masculine, yet at the same time it is tender. A quality of mysticism emerges in his metaphysical poems; the overtones of religiosity can be traced through Miguel de Unamuno, even to Spanish medieval and golden age mysticism. Panero portrays God's presence in the marvels of nature and in the seasons's cycles of birth and death.

Some of his poetry is abstract and introspective. He appears to search for life's meaning and man's destiny. In one of his sonnets he explores the suffering caused to a couple by the death of their son. Panero has written very expressive poems eulogizing the disappearance of two great poets of the 1930's, César Vallejo and Federico García Lorca. In "España hasta los huesos" Panero captures the essence of García Lorca's poetics. In another poem, "Adolescente en la sombra," which he recorded for the Archive, he writes about his brother Juan, also a poet, who died in 1937 at the age of 29. The great Spanish critic Dámaso Alonso considers Panero's poetry the most profound contemporary expression of Spanish sensitivity and values. [Georgette M. Dorn]

### Selective bibliography

- Canto personal; carta perdida a Pablo Neruda. Introducción por Dionisio Ridruejo. Madrid, Ediciones Cultura Hispánica, 1953. 159 p. illus. (Colección Poesía de España y América. La Encina y el mar, 15) PQ6629.A64C3
- Poesía, 1932-1960. Prólogo de Dámaso Alonso. Madrid, Ediciones Cultura Hispánica, 1963. 453 p. port. (Colección Poesía de España y América, 27) PQ6629.A64A6 1963

## Germán Pardo García, 1902-

*Colombia. Poems in Spanish recorded at the United States Information Service, Mexico City, May 5, 1960. Approximate time: 30 minutes. LWO 3642.*

### Material recorded

From *La Cruz del Sur*  
Clamor ante Edgar Poe

From *Osiris preludial*  
Espíritu de Keats  
Luz de Fra Angélico  
Memoria de Gauguin  
Signo de España  
Pasión de Italia  
Honda amistad  
La luz es alimento  
Desnudez  
Fidelidad  
Fábula del bisonce  
Fábula de la alondra  
Fábula del gusano  
Las preguntas  
Los diálogos  
Nocturno del árbol azul

### Biography

Born July 19, 1902, in Choachí, Cundinamarca, Pardo García has resided in Mexico most of his adult life and has published all of his works there, with the exception of *El árbol del alba* (1929). He completed his studies in Bogotá at the Colegio Mayor de Nuestra Señora del Rosario. After a short stay in Central America he settled in Mexico City in 1931, where he first earned his living as linotypist, small businessman, and editor. Pardo García began his journalistic activities as editor of *Noticias de Colombia*, a monthly literary-cultural magazine. He subsequently founded and has directed and provided financial backing for the well-known literary gazette *Nivel*. His most recent volumes of poetry are *Los ángles de vidrio* (1962) and *El defensor* (1964).

### Commentary on his work

One of the major living poets of Colombia, Pardo García was at first identified with the group that launched a new magazine called *Los Nuevos* (the new ones) in 1925. By doing so they identified their break with the final phase of the modernist movement which had produced such brilliant Parnassians and symbolists as Porfirio Barba Jacob and José Eustasio Rivera. His allegiance to this group was short lived. In an existence devoted to the writing of poetry, he has accentuated his inalienable individuality, his indifference to the isms that seduced his contemporaries after World War I, his independence in choosing classical forms or free verse, and his eclectic use of romantic or intellectual means of conveying particular states of mind or feeling. During the period 1930-65, he published 23 books of verse and, in addition, three volumes of selected poems.

### Selective bibliography

- Los ángeles de vidrio. México, 1962. 111 p. PQ8179.P25A8  
La Cruz del Sur. México, 1960. 154 p. PQ8179.P25C7  
El defensor; poemas. México, 1964. 142 p. PQ7297.P2615D4  
Elegia italiana. [Mexico, Ecuador 0 0' 0", 1966] [40] p. PQ8179.P25E4  
Osiris preludial. México, 1960. 215 p. PQ8179.P2505  
30 años de labor del poeta colombiano Germán Pardo García, 1936  
a 1960. [México, Editorial Cultura, 1961] 736 p. PQ8179.P25A6 1961

### Translated works

- In* Fitts, Dudley, *ed. and tr.* Anthology of contemporary Latin-American poetry. Norfolk, Conn., New Directions [1942] 667 p. PQ7084.F5 1942

# Alfredo Pareja Diezcanseco, 1908-

*Ecuador. Prose in Spanish recorded at the Voice of America, United States Information Agency, for the Library of Congress, Washington, D.C., August 24, 1961. Approximate time: 29 minutes. LWO 4434.*

## Material recorded

From *Los poderes omnímodos*  
Selections

## Biography

Born in Guayaquil on October 12, 1908, Alfredo Pareja Diezcanseco\* was obliged to forego formal studies and earn his own living at an early age. Throughout the time he supported himself in diverse occupations, he wrote and displayed a talent for literary expression. He did later graduate from the Universidad de Guayaquil and in 1960 was awarded a special doctorate from the Universidad Central del Ecuador. For many years after the founding of the Casa de la Cultura Ecuatoriana, Pareja Diezcanseco occupied that institution's chair in journalism. His political activities included participation in the Constituent Assembly as a Democratic Socialist and in 1956 and 1960, leadership in the Frente Democrático Nacional. After World War II he served UNRRA in Central America and returned years later to teach at the Inter-American Institute of Political Education in San José, Costa Rica. In 1962 he came to the United States to teach courses in Latin American political and social thought at the University of Florida, where he continues to teach. In 1963-64 he was a Guggenheim Fellow.

## Commentary on his work

Born in Guayaquil, Pareja Diezcanseco has fictionalized this thriving tropical port, describing its characters and customs and probing the evils of an unstable society with naturalistic vigor and mature skill. He is working on an ambitious project to present the changes in Ecuadorian society after 1925. The first three volumes of this roman-fleuve entitled *Los nuevos años* have already appeared in Buenos Aires. They are typical of his objective as a novelist, which is not to write propaganda but to document social conflict in an artistic way. Some

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\*His name is established in the Library of Congress catalog as Alfredo Pareja y Diezcanseco.

leading critics consider him the principal novelist of contemporary Ecuador. As a historical writer, he is noted for his life of Eloy Alfaro, the former libertarian and progressive president of Ecuador, and his biography of Manuel de Santiago, the most outstanding painter of colonial Quito.

### **Selective bibliography**

Los nuevos años. v. 3. Los poderes omnínodos. Buenos Aires,  
Editorial Losada [1964] 238 p. (Novelistas de nuestra época)  
PQ8219.P4N8



## Nicanor Parra, 1914-

*Chile. Poems in Spanish recorded at the Library of Congress, Washington, D.C., April 14, 1970. Approximate time: 1 hour. LWO 6004.*

### Material recorded

From *La cueca larga*  
Coplas del vino  
El chuico y la damajuana  
Brindis a lo humano y a lo divino  
La cueca larga

From *Poemas y antipoemas*  
Mil novecientos treinta  
Desorden en el cielo  
Autorretrato  
Canción  
Oda a unas palomas  
Cartas a una desconocida  
El peregrino  
El túnel  
Sólo de piano  
La víbora  
Los vicios del mundo moderno  
Las tablas  
La trampa

### Biography

Parra was born in Chillán on September 5, 1914. His father was a schoolteacher who also played the guitar. Of the several other talented musicians in the Parra family, two have attained international fame; Nicanor's sister, the late Violeta Parra, and his nephew Ángel rank with the best singers of folk music in Latin America. Violeta Parra was also the first Latin American artist to have a one-man show at the Louvre in Paris.

Nicanor Parra received a degree in physics from the Universidad de Chile in Santiago and attended Brown University from 1943 to 1945, taking more graduate courses in physics. In 1949 he was awarded a grant to study cosmology at Oxford University in England. Upon his return to Chile in 1951 he became professor of theoretical physics at the Universidad de Chile. Parra has traveled widely and has visited most of Latin America and Europe. He was a visiting professor at



Louisiana State University in 1966 and taught at New York University during the 1971-72 academic year. The Library of Congress invited Parra to participate in the International Poetry Festival on April 13-15, 1970, which brought together a group of internationally known poets, critics, and scholars. Parra and Jorge Carrera Andrade were the two South American poets at the festival.

#### Commentary on his work

Parra's first work, *Cancionero sin nombre* (1937) attracted critical attention, but it was the publication of *Poemas y antipoemas* in 1954 which firmly established Parra's reputation as a first-rate poet, although the work also stirred up considerable controversy. The Chilean poet Pablo de Rokha called the antipoems "brutish," "gross," and "nauseating," as they were nonlyrical, down to earth, and realistic. Yet many other critics were lavish in their praise. The book was awarded the Premio del Sindicato de Escritores as well as the Premio Municipal de Santiago. In Parra's own words, the antipoems attempt "to return poetry to its roots," and purge the language from superfluous metaphors. Antipoems are unadorned, nonsymbolist, understated, and relaxed, describing the human condition with often bitter yet sometimes humorous sarcasm.

His next work, *La cueca larga* (1958), contains poems of a different genre. These are joyous and rollicking poems celebrating Chile's national dance, *la cueca*, as well as food, wine, and popular folklore. Parra's early education and family background imbued him with the folkways of the Chilean peasant. His more recent works, *Versos de salón* (1962), *Canciones rusas* (1963-64), and *Ejercicios respiratorios* (1964-66), also contain antipoems, but these are more humorous and optimistic. In 1962 Parra coauthored with Pablo Neruda an important critical work entitled *Discursos*, in which Parra analyzes Neruda's poetry. A new publication, *Obra gruesa* (1969), encompasses a representative selection of Parra's most important works.

Undoubtedly Nicanor Parra's antipoems have been very influential in modern poetics. His celebration of everyday events and his penchant for destroying myths and overly adorned forms of expression are widely followed by younger poets. Parra's poetry has been translated into most Western languages. His poetry is extremely well suited for the last half of the 20th century. [Georgette M. Dorn]

### Selective bibliography

- Antipoemas; antología, 1944-1969. Selección y estudio preliminar de José Miguel Ibáñez-Langlois. [Barcelona] Seix Barral [1972] 256 p. (Biblioteca breve de bolsillo. Serie mayor, 1) PQ8097.P322 1972
- Canciones rusas. [Santiago, Chile] Editorial Universitaria [1967] 77 p. (Letras de América, v. 3) PQ8097.P322C3
- La cueca larga. Cubierta e ilustraciones de Nemesio Antúnez. [Santiago de Chile] Editorial Universitaria [c1958] 34 p. illus. (Colección Extremo Sur) PQ8097.P322C8
- Obra gruesa. [Santiago de Chile] Editorial Universitaria [1969] 252 p. facsimis., ports. PQ8097.P322A6 1969
- Poemas y antipoemas. Santiago, Chile, Nascimento, 1954. 158 p. PQ8097.P2944P6

### Translated works

- Poems and antipoems. Edited by Miller Williams. [Translators: Fernando Alegría and others. New York, New Directions Pub. Corp., 1967] 149 p. (A New Directions book) PQ8097.P322A6 1967a

## Luis Pastori, 1921-

*Venezuela. Poems in Spanish recorded at the United States Information Service, Caracas, 1954. Approximate time: 31 minutes. LWO 2686. WO 27761.*

### Material recorded

From *País del humo*

Paréntesis en zoología para represar la palabra 'amor'

From *Herreros de mi sangre*

Rubén Darío

Walt Whitman

Pablo Neruda

From *Poemas del olvido*

Soneto 1

Soneto 24

Soneto 27

Dos sonetos a una extranjera

1

2

From *País del humo*

A Neugim, para que toque el harpa

From *Glosas populares*

Glosa de la rosa en brisa

Glosa de Beatriz en beso (or Glosa en tecnicolor)

Glosa para hablar mal del amor

From *Tallo sin muerte*

Tallo sin muerte

Donde el peso del aire duele tanto

Ella también

Siempre crece un pino

From *Las canciones de Beatriz*

Versos viejos para una joven maestra

### Biography

Born in La Victoria, Aragua, on August 25, 1921, Pastori worked as a secondary school teacher and headed a traveling theatrical group before entering the Universidad Central. While a student, first of law for three years and then of economics and political science, he

published his first book of poetry, *15 poemas para una mujer que tiene quince nombres* (Caracas, 1942). In following years, Pastori won several university prizes and in 1950 was awarded the Premio Municipal de Caracas for *Tallo sin muerte*. After working as director of the Colegio Santa María in La Victoria, he headed Cultura Universitaria and became national director of Cultura Obrera. At present, Pastori is second vice president of the Banco Central de Venezuela and a professor of economic history at the Universidad Central.

### Commentary on his work

Luis Pastori is one of the Venezuelan poets who manifested in the early 1940's their marked preference for the traditional forms of verse cultivated in the Spanish golden age. Their position implied a break with the ultraism and surrealism characteristic of the group that published in Caracas the influential poetry magazine *Viernes* (1939-41). A master craftsman with extraordinary gifts, he published nine slender books of verse in a 20-year period (1942-62). The 32 sonnets of *Poemas del olvido* (1945) were hailed as "pure sonnets" in the great tradition of such poets as Góngora and Quevedo. Two later works, *Herreros de mi sangre* and *Tallo sin muerte* (both published in 1950), continued with riper artistry his love affair with the sonnet. However, it became undeniable that he was not burying his temperament and intuition of life by writing with inflexible formal rigor. He is a poet of his time and land, as evidenced by his sonnets and by a large proportion of poems composed in such forms as blank verse, free verse, ballads in assonant rhyme, and epigrams. Much has been said about his occasional humor which is usually qualified as "agile," "luminous," "intellectually brilliant," and even "secretly nostalgic." The truth is that the principal constituents of his poetry are love and desolation and that the variety of his style is the result of a constant search for self-expression.

His 1962 book, *Elegía sin fin*, is a long elegy in memory of a fellow poet and may be described as poetic prose, inasmuch as it has no meter or rhyme. His lament is cerebral and yet emotive to the highest degree. Pastori, who could have emulated the elegies of his admired Hispanic poets of the past, valiantly undertook an austere technique in *Elegía sin fin*. This modern version of a perpetual theme by a poet who has reached full maturity was awarded the National Literary Prize for 1961-62, and rightly so. An anthology of selected poems from his nine books was issued in 1964 under the playful title *Hasta la fecha* (thus far). In the same year, selections from Pastori's unconventional column in a Caracas daily were published in book form under the title *Trompos y testimonios*. They are articles on personal experiences and everyday topics, distinguished by a flexible prose and a scintillating humor.

### Selective bibliography

Hasta la fecha, [versos] Caracas, Ministerio de Educación, Dirección



de Cultura y Bellas Artes, Departamento de Publicaciones, 1964.  
215 p. (Biblioteca popular venezolana, 92) PQ8549.P36H3  
Poemas del olvido. (Prólogo de Andrés Eloy Blanco). Caracas [Tip.  
La Nación] 1945. 88 p. illus. PQ8549.P36P6



## Octavio Paz, 1914-

*Mexico. Prose and poems in Spanish recorded at the Library of Congress, Washington, D.C., March 23-24, 1961. Approximate time: 1 hour, 37 minutes. LWO 3289.*

### Material recorded

From *Aguila o sol?*

Trabajos del poeta

From *Semillas para un himno*

"Al alba busca su nombre lo naciente"

Fábula

(Un día) "A la española el día entra pisando fuerte"

(Otra día) "Un día se pierde"

Piedra nativa

Primavera y muchacha

Refranes

Como la marejada verde de marzo en el campo

From *Salamandra*

Madrugada

Garabato

El puente

Cosante

Duración

Temporal

Salamandra

*Piedra de sol*

### Biography

Born in Mixcoac on March 31, 1914, and educated at the Universidad Nacional in the capital, Octavio Paz initiated his literary career by the age of 20, with poems published in the reviews *Barandal* and *Cuadernos del Valle de México*. Several years later, while in Spain as an observer of the Civil War situation in the Republican sectors, he published his first important collection of verse, *Raíz del hombre* (1937). Upon returning to Mexico, he directed the review *Taller* (1938-41) and did editorial work for *El Hijo Pródigo* (1943-46). From 1943 to 1952 Paz served with diplomatic missions in the United States, France, India, and Japan. Once resettled in Mexico, he cofounded the "Poesía en Voz Alta" group, turned increasingly to the critical essay as a

means of expounding his ideas on art, literature, and Mexican life, and continued to publish new volumes of poetry. In 1962 the Mexican government appointed him ambassador to India. The following year Paz won the grand prize at the sixth contest of the International Poetry Congress held in Belgium.

### Commentary on his work

Octavio Paz is recognized in his native land as the most significant and influential poet of midcentury Mexico. In the rest of the Spanish speaking world he is saluted as a singular voice that broke the remarkable, though confining, continuity of a Mexican traditionalism dating back to the last romantics of the 19th century. In Europe and the Orient, where he resided as a member of the Mexican diplomatic service from 1943 to 1970, he has been honored as a worker in the cause of a poetry without geographical boundaries. This poetry demonstrates his concern for man's fate, social struggle, and historical identity. The erotic and metaphysical elements in the flow of lyricism that characterizes his intellectual poetry ascend to the level of a highly personalized artistic and religious expression freed from the constraints of traditional form and ritual. His principal books of verse are *Libertad bajo palabra* (1949) and *Piedra de sol* (1957). The latter is available in an English translation by Muriel Rukeyser, entitled *Sun Stone* (1963). His thoughtful and shining essays on poetic theory, together with the example of his own creative work, have given him the status of a guiding star to Mexican poets born between 1930 and 1940. This unique position was emphasized in a relatively recent anthology, *Poesía en movimiento* (1966) conceived and planned by Paz with the collaboration of younger poets. The idea was to select material with emphasis on the nature of today's creative ferment rather than on the respectability associated with museums and shrines. As an active practitioner of the literature of ideas, Paz has contributed a celebrated book-long essay, *El laberinto de la soledad* (1950), an interpretation of the Mexican ethos. It has been translated into English by Lysander Kemp under the title *The Labyrinth of Solitude* (1962).

### Selective bibliography

- Águila o sol? Portada e ilustraciones de Rufino Tamayo. México, Tezontle [1951] 122 p. illus. PQ7297.P28A7
- El laberinto de la soledad. México [Cuadernos Americanos] 1950 [c1947] 195 p. (Ediciones Cuadernos americanos, 16) F1210.P3
- Libertad bajo palabra; obra poética, 1935-1958. [México] Fondo de Cultura Económica [1960] 316 p. PQ7297.P285L54
- Piedra de sol, [poema. Mexico] Tezontle [1957] 44 p. PQ7297.P285P5
- Poesía en movimiento, México, 1915-1966. Selección y notas de Octavio

- Paz [et al.] *Prólogo de Octavio Paz*. [México] Siglo Veintiuno Editores [1966] 476 p. facsims. PQ7258.P3
- Salamandra, 1958-1961. México, J. Mortiz [1962] 115 p. (Las Dos orillas) PQ7297.P285S3
- Semillas para un himno. [México] Tezontle [1954] 59 p. PQ7297.P285S4

### **Translated works**

- The labyrinth of solitude; life and thought in Mexico. Translated by Lysander Kemp. New York, Grove Press [1962, c1961] 212 p. F1210.P313
- Selected poems. A bilingual ed. with translations by Muriel Rukeyser. Bloomington, Indiana University Press, 1963. 171 p. (Unesco collection of contemporary works) PQ7297.P285A17 1963
- Sun stone. Piedra de sol. Translated by Muriel Rukeyser. [New York, New Directions, 1963] 47 p. PQ7297.P285P5 1963

## Fernando Paz Castillo, 1893-

Venezuela. Poems in Spanish recorded at the Radio Nacional, Caracas, June 6, 1961. Approximate time: 22 minutes. LWO 4433.

### Material recorded

From *Entre sombras y luces*

Plegaria por Miguel de Unamuno al Cristo de Velásquez

From *La voz de los cuatro vientos*

La mujer que no vimos

Hay luces entre los árboles

From *Signo*

Signo

From *Entre sombras y luces*

Cuando mi hora sea llegada

From *Signo*

Romances del Tajo

Otoño

From *La voz de los cuatro vientos*

Nacimiento

### Biography

Fernando Paz Castillo was born April 19, 1893, in Caracas. After studying at the Colegio Francés, he entered the Universidad Central law school but was obliged to leave because of financial difficulties and illness. During the years he lived at Los Teques attempting to regain his health, he published poems and articles in *El Universal* and *El Nuevo diario* and promoted the creation of the Círculo de Bellas Artes. In 1920 Paz Castillo returned to Caracas as a teacher of philosophy and literature in secondary schools and subsequently worked for the Ministry of Finance. His first collection of poems, *La voz de los cuatro vientos* (Caracas, 1931), was followed by *Signo* (Dijon, 1937), a volume of poetry published after he was sent to Spain as consul general for Barcelona. He published relatively little during the years he was with the Ministry of Foreign Relations as embassy secretary in France, Argentina, and Brazil; as consul in England and Mexico; and as minister in Belgium. In 1948 he was appointed ambassador to Italy and later was ambassador to Ecuador and Canada.

## Commentary on his work

Fernando Paz Castillo is one of the Venezuelan poets of the "Generation of 1918," a rather heterogeneous group which succeeded the modernist movement in Spanish and Spanish American letters. Influential as Paz Castillo was from the very beginnings of this esthetic uprising, he did not issue his first book, *La voz de los cuatro vientos*, until 1931. Since he belongs to the family of poets who write selectively and publish unhurriedly, he permitted himself during a 25-year period to publish only four collections of verse, all but one of which contain a rather small number of poems. He stood as a romantic, pure in heart and contemplative, and as a humanist, rather than a humanitarian, in his scrutiny of man and nature. The muffled tone and audacious simplicity of his compositions were a welcome reaction to the baroque excesses of modernismo. Paz Castillo's two subsequent works, *Signo* (1937) and *Entre sombras y luces* (1945), widened the opinion that he had revalidated the tradition of Spain's renaissance poetry and assimilated the transparency and serenity of two Spanish contemporaries, Antonio Machado and Juan Ramón Jiménez. The publication in 1956 of *Enigma del cuerpo y del espíritu* should have revealed that these alleged parallelisms (so understandably tempting to Peninsular critics) did not account for certain aspects that predominate in the new work. The prevalence of so-called "philosophical" problems (not altogether absent in his earlier works) make the Spanish poetic influence questionable. Paz Castillo's metaphysics is clearly not Spanish mysticism but an intellectualized imagery such as that characteristic of the 17th-century English poets whom Samuel Johnson labeled "metaphysical." His contribution to the great journey of Hispanic poetry toward spirituality honors him and his generation.

A comprehensive collection of the above-mentioned books, issued in 1966 under the title *Poesías*, won for him the coveted Premio Nacional de Literatura. In another field, that of literary criticism, he has few peers owing to his objective method, devotion to truth, and poetic approach, inspired by the example of Sainte-Beuve's *Causerie du lundi*. His comprehensive essay on Andrés Bello's poetry, included as a prolog in the first volume of Bello's *Obras completas* (1952), is a high water mark in Venezuelan criticism. Finally, *Reflexiones de atardecer* (1964), a three-volume collection of individual essays on 62 Venezuelan writers from Bello to Rómulo Gallegos, is a notable achievement in literary theory, history, and personal evaluation. They were first published in 1959-60 in the Monday editions of a Caracas newspaper, following the precedent established by Sainte-Beuve in his *Causerie du lundi*.

## Selective bibliography

Reflexiones de atardecer. v. 1 + Caracas, Ediciones del Ministerio de Educación, Departamento de Publicaciones, 1964+ (Biblioteca venezolana de cultura) PQ8533.P35



- Selección poética. Caracas [Editorial Arte] 1962. 90 p. port. (Cuadernos literarios de la Asociación de Escritores Venezolanos, 116)  
PQ8549.P37S4
- Signo, poemas. [Dijon, Impr. Darantiere] 1937. 64 p. PQ8549.P37S5
- La voz de los cuatro vientos. Caracas, Lit. y Tip. Vargas, 1931.  
178 p. PQ8549.P37V7



## Galo René Pérez, 1923-

Ecuador. Prose in Spanish recorded at the Casa de la Cultura Ecuatoriana, Quito, May 4, 1961. Approximate time: 1 hour. LWO 3692.

### Material recorded

From *Cinco rostros de la poesía*

Miguel Hernández (selections)

Quito, puerta histórica del Amazonas

From *Tornaviaje*

Escorial, paisaje de silencio

Imágenes de Madrid

La ilusión materna en la poesía de Gabriela Mistral

### Biography

Galo René Pérez was born in Quito on April 3, 1923. While at the Universidad Central he wrote creatively for the first time and directed a student literary magazine. He graduated with both law and doctoral degrees after also studying at the Universidad de Chile in Santiago. Later, while professor of Spanish American and contemporary European literature at the Universidad Central, he founded the review *Cuadernos de Arte y Poesía*. Since 1956 Pérez has written for *El Comercio* as literary critic; collaborated on several reviews published in Europe, Latin America, and the United States, including *Humboldt*, *Cuadernos*, and *Américas*; and traveled abroad on cultural missions for the Ecuadorian government. He was editor of the *Anales* of the Universidad Central until 1965, when he came to the United States as a visiting professor of literature at the University of Pittsburgh. The same year, the Argentine Fundación Ottocar Rosarios awarded him the Latin American Prize for journalism.

### Commentary on his work

Early in his career Galo René Pérez published a series of essays on Ecuadorean literature entitled *Desvelo y vaivén del caminante* (1949), preceded by a eulogistic prolog by Gonzalo Zaldumbide. After this accolade from Ecuador's most revered writer of the century, Pérez extended his field of interest to the interpretation of Hispanic literature in general. As a result there appeared in 1960 *Cinco rostros de la poesía*, a collection of perceptive studies on two Spanish poets, Miguel

Hernández and Federico García Lorca, and three South Americans, César Vallejo, Porfirio Barba Jacob, and Pablo Neruda. In his most recent work, *La viviente poesía de Whitman* (1966), he delved into a non-Hispanic subject of ever-increasing interest to Latin Americans, namely, the Messianic poet of *Leaves of Grass*. Before his activity as a literary critic, Galo René Pérez distinguished himself as the editor of a crusading poetry magazine, *Madrugada* (1945), and the author of a book of original poems, *Poemas de Octubre* (1946), many of which have been translated into English, French, and Portuguese.

### Selective bibliography

- Cinco rostros de la poesía: Miguel Hernández, García Lorca, César Vallejo, Barba-Jacob, Neruda. Quito, Editorial Universitaria, 1960. 367 p. PQ6085.P36
- Desvelo y vaivén del navegante. Quito, Editorial "Fray Jodoco Ricke," 1949. 135 p. PQ8219.P435D4
- Tornaviaje; andanzas. Quito, Editorial Universitaria [1958] 198 p. PQ8219.P435T6
- La viviente poesía de Whitman. [Quito, Editorial Universitaria] 1966. 179 p. PS3231.P39

# Pedro Pérez Valenzuela 1895-

*Guatemala. Prose in Spanish recorded at the United States Information Service, Guatemala City, September 20, 1960. Approximate time: 32 minutes. LWO 3661.*

## Material recorded

From *Estampas del pasado*  
La pregunta indiscreta  
Memoraba el doctrinero  
Santiago de los Caballeros

## Biography

Pérez Valenzuela was born in Guatemala in 1895. He has for many years worked on the editorial staff of *El Imparcial*.

## Commentary on his work

Pérez Valenzuela is a respected historian who, in addition to his scholarly works, has written narratives in which he reconstructs the Guatemalan society of colonial times. In what he calls crónicas Pérez Valenzuela avails himself of the techniques of prose fiction. His genre differs from the tradición, created by the Peruvian Ricardo Palma and imitated by countless writers in Spanish America. Pérez Valenzuela's crónica is more than an anecdote plucked from archives and seasoned with "a dash or two of lies and an equal dose of truth." It is the product of a scrupulous historian wary of undue reliance upon wit and imagination. His cadenced prose and his skill in evoking the idiom of an earlier age are ideally suited to his purpose, which is simply to present well-balanced murals of his country's past.

## Selective bibliography

- Estampas del pasado; crónicas de la época colonial. Guatemala [Tip. Nacional] 1937. 195 p. F1466.P47  
Santo Tomás de Castilla; apuntes para la historia de las colonizaciones en la costa atlántica. Guatemala, 1956. 259 p. F1469.S2P45

## Rafael Pineda, 1929-

*Venezuela. Poems in Spanish recorded at the United States Information Service, Caracas, June 8, 1961. Approximate time: 28 minutes. LWO 4432.*

### Material recorded

From *La caza del unicornio*

La salida de los cazadores  
El unicornio en la fuente  
El unicornio trata de escapar  
El unicornio se defiende  
La doncella captura al unicornio  
El unicornio herido es llevado al castillo  
El unicornio en captividad

From *El pie de espuma*

El poeta lee la mano a una rosa blanca  
Habla la poesía  
A una bailarina olvidada

### Biography

Venezuelan poet and dramatist Rafael Pineda\* (the pseudonym of Rafael Angel Diaz Sosa) was born in Guasipati, Bolivar, in 1929. He spent most of his childhood in Ciudad Bolívar and then traveled to the capital to study journalism at the Universidad Central. His first book, a collection of poems entitled *El resplandor de las palabras*, appeared in 1946. In 1950 his dramatic work *Los conjurados* won the University Theater Prize. The following year Pineda traveled to the United States with a one-year fellowship, awarded by the University of North Carolina, to study drama and English literature. Several years after his return to Venezuela, the Ateneo de Caracas awarded first prize to his dramatic work *La inmortalidad del cangrejo*.

### Commentary on his work

Rafael Pineda is one of the most inventive and inspired poets of recent times in Venezuela and an earnest cultivator of the drama of social significance. In a 10-year period he issued four collections of verse totaling about 100 compositions of moderate length. *El resplandor de las palabras* (1946), recondite, glowing, and intellectual, took

\*His name is established in the Library of Congress catalog as Rafael Angel Diaz Sosa.

critics by surprise when they learned that the poet had not yet come of age. Five years later the child prodigy published *Poemas para recordar a Venezuela* (1951), a series of 36 poems intended to recall the past — people, nature, the animal kingdom, folkways, and magic. His memorial to the Venezuela of yesteryear is not an exercise of hero worship or criollismo but reminiscences of experiences and things, transmuted into pure poetry.

*La caza del unicornio*, first published in 1952 in *Revista Nacional de Cultura* and four years later in book form, is a poem in seven parts inspired by the Unicorn Tapestries housed in the Cloisters, a branch of the Metropolitan Museum of Art in New York City. This medieval allegory inspired Pineda as a student of primitiveness, and the result was seven cantos of disturbing beauty. The austerity of the blank verse to which he adheres admirably serves the imagery, tempo, and vividness of his style.

*El pie de espuma* (1953) revealed another aspect of this poet, who publishes little and does not repeat himself. It is not regionalistic or symbolic like his poems on Venezuela and the Unicorn but romantic in its idealization of earthly love and resignation to death. Admirers of Pineda would hesitate to choose one of these three mature works as “the best.” They consider them equal in merit and representative of the poet’s creative range. The desideratum would be to issue all three in a single volume of no more than 150 pages. Such an initiative would protect these five works from oblivion at home and obscurity abroad. As a playwright, Pineda has distinguished himself with two dramas of social and psychological insight, namely, *Los conjurados* (1950) and *La inmortalidad del cangrejo* (1953), winners of prizes awarded by the National University and the Ateneo de Caracas, respectively.

**Selective bibliography**

El pie de espuma, poemas. Caracas, 1953. 84 p. illus. (Cuadernos literarios de la “Asociación de Escritores Venezolanos,” 81)	PQ8549.D56P5
Poemas mexicanos. Caracas, 1970. 106 p.	PQ8549.D56P58

# Joaquín Piñeros Corpas, 1915-

*Colombia. Prose in Spanish recorded at the Biblioteca Nacional, Bogotá, June 7, 1961. Approximate time: 40 minutes. LWO 3723.*

## Material recorded

From *Vida de Cristo*

Belén  
Egipto  
Nazareth  
Los precursores  
Flor de soledad  
El ejército de Cristo  
El peñasco interior  
Las hermanas de Bethania  
Padre Nuestro  
El juicio de los hombres  
Viacrucis  
El rostro de Jesús  
El huerto de los olivos  
Las siete palabras  
Mater dolorosa  
La noche del viernes  
El tercer día  
Las puertas del cielo

From *Breviario colombiano de la naturaleza*

Dos visiones del firmamento  
El fecundo grano de los doce nombres  
La huella de un caballo

From *Breviario de la bandera*

Leyenda  
El color insurgente  
Armas de Veragua  
El Bárbula  
El bergantín  
La camisa del centauro  
San Pedro alejandrino

## Biography

Born May 28, 1915, in Cundinamarca, Joaquín, Piñeros Corpas graduated with a doctorate in law and political science from the



Universidad Nacional and studied social philosophy at the University of Louvaine in Belgium. He taught international law at the Universidad Javeriana and sociology and humanities at the Universidad de los Andes, both in Bogotá. In 1947-48 he held administrative posts at the Ministry of Education. During the following decade, Piñeros Corpas served with the diplomatic corps in Argentina, the Vatican, Belgium, Venezuela, and Canada. In 1958 he became dean of studies at the Universidad de los Andes and international editor for the Radio Nacional. A member of many learned academies including the Instituto Caro y Cuervo, Piñeros Corpas has most recently been secretary of the Colegio Máximo de las Academias de Colombia and director of the Commission on Educational Exchange between the United States and Colombia.

### Commentary on his work

Piñeros Corpas has cultivated with noted success a genre that is now almost extinct, the closet drama. His 100-page book entitled *Teatro* (1955) contains three stories cast in the form of drama but intended to be read rather than performed. Two of them were inspired by early Colombian history, and the third is a fantasy of Indian lore. His prose has poetic characteristics that enhance the impact of the fable. Other works of his on sacred themes (*Vida de Cristo*) or of educational intent (*Visión de Colombia* and *Breviario colombiano de la naturaleza*) display a similar felicity of style.

### Selective bibliography

- Breviario colombiano de la naturaleza. Ilustraciones de Margarita Lozano. Bogotá, Instituto Caro y Cuervo, 1967. 116 p. illus. PQ8179.P48B7
- El libro del Nuevo Reino; visión de Colombia. The new Kingdom book; a vision of Colombia. Bogotá, Editorial Voluntad [1966] 179 p. illus. F2258.P54
- Teatro: Lección en la floresta, Caballero descalzo, La muerte sonreída. Bogotá, 1955. 100 p. col. illus. (part mounted) PQ8179.T48T4
- Vida de Cristo. Con una ilustración de Atilio del Soldato y diez viñetas de Atilio Leonardo Términe. Buenos Aires, F. A. Colombo, 1960. 109 p. illus. BT301.P636

# Raúl Porras Barrenechea, 1897-1960

*Peru. Prose in Spanish recorded at the United States Information Service, Lima, September 17, 1958. Approximate time: 29 minutes. LWO 3787.*

## Material recorded

\*Los cronistas del Perú

## Biography

Raúl Porras Barrenechea was born in Pisco on March 23, 1897. During the approximately 15 years he attended the Universidad Nacional Mayor de San Marcos, he did editorial work, held jobs with two of the faculties, worked for the university reform movement, became a librarian, headed the boundaries archive at the Ministro de Relaciones Exteriores, and taught in secondary schools. After obtaining a degree in letters in 1928, Porras Barrenechea took a teaching post in literature at the university. In later years, he taught at the Universidad Católica, went on diplomatic missions to Spain and the League of Nations, was appointed ambassador to Spain (1948-49), and was elected senator from Lima (1956). During the last two years of his life, he was ministro de relaciones exteriores. He died in Lima on September 27, 1960. He had been a member of the Academia Peruana de la Lengua, the Ateneo de Lima, and the Instituto Histórico del Perú. Three of his works won the National Prize for History: *Los cronistas del Perú* (1945), *Fuentes históricas peruanas* (1954), and *El paisaje peruano; de Garcilaso a Riva Agüero* (1955).

## Commentary on his work

Raúl Porras Barrenechea, historian and essayist, established himself at an early age as a thoughtful scholar with monographs on Peruvian literature and journalism, which are still required reading. A lifetime of research in national and foreign archives resulted in numerous publications that won for him the highest respect from specialists in the critical historiography of the conquest of Peru. Recognized as a master in the specialized field of colonial chronicles because of his extensive erudition, he was also one of the foremost authorities on the boundary problems of his native country. He cultivated the

\*The title of a lecture Porras Barrenechea once gave at the Universidad Nacional Mayor de San Marcos, Lima. It includes two quotations from his book by the same title.

essay dealing with a single subject (often marginal to his principal research) because it gave free scope to his intellectual curiosity and virtuosity of style. His essays resurrect the past with persuasive authority on such subjects as Pre-Incan gold work, the Quechua language, Italian travelers in Peru, the Lima of Pancho Fierro's watercolors, and the poetry of César Vallejo. Among his exhaustive documentary works, mention should be made of *Cedulario del Perú* (1944, 1948), *Cartas del Perú, 1524-1543* (1959), *Los cronistas del Perú, 1528-1650* (1962, posthumous), and *Fuentes históricas peruanas*, volume 1 (1954) and volume 2 (1963, posthumous).

### Selective bibliography

- Cartas del Perú, 1524-1943. [338 cartas de coetáneos de la conquista del Perú] Lima, Sociedad de Bibliófilos Peruanos, 1959. 549 p. (Colección de documentos inéditos para la historia del Perú, 3) F3442.P83
- Los cronistas del Perú, 1528-1650. [Lima] Sanmartí Impresores [1962] 440 p. F3430.P6 1962
- Fuentes históricas peruanas; apuntes de un curso universitario. Lima, J. Majía Baca, 1954. 601 p. illus., facsim., maps. Z1866.P6
- Riva Agüero, José de la. Paisajes peruanos. Con un estudio preliminar de Raúl Porras Barrenechea. Lima, Impr. Santa María, 1955. 202 p. illus. F3423.R62

# Amalia Puga de Losada, 1866-1962

*Peru. Prose and poem in Spanish recorded at the United States Information Service, Lima, September 20, 1958. Approximate time: 15 minutes. LWO 3788.*

## Material recorded

From *El jabón de hiel*  
Peripencias

From the author's typescript  
Alfombra de luz

## Biography

Amalia Puga de Losada was born in Cajamarca in 1866 and was educated there. As a young woman she settled in Lima, where she became a member of the Circulo Literario (1887) and of the Ateneo (1891) and won a municipal prize for a poem entitled "Descubrimiento." During this period many of her articles and poems appeared in the literary review *El Perú Ilustrado*. She married Cristóbal de Losada, a Colombian by birth, and they lived for an extended period in the United States. After his death she resettled in Cajamarca to write and continue her philosophical studies. She died in Lima in 1962.

## Commentary on her work

Amalia Puga de Losada was one of the first women of literary distinction in Peru, as a poet, short story writer, novelist, and newspaper columnist. Born in Cajamarca, a provincial capital, she moved to Lima with her parents in 1891, at the age of 25, and became a contributor to *El Perú ilustrado*. Her poems and interpretive articles won such high esteem for her that the Ateneo, Lima's most exclusive literary society, elected her to membership in spite of her youth and sex. Two years later, she published under her maiden name (Amalia Puga) a book of 246 pages, modestly entitled *Ensayos literarios* (*Literary Experiments*), that included most of her poems and articles, as well as her acceptance speech delivered when she became a member of the Ateneo. Without resorting to direct references to "feminism," she pleaded on that occasion for the recognition of women as equals in the intellectual realm. Soon afterward she married a Colombian, Cristóbal de Losada, editor and publisher of a Spanish-language periodical in New York, *Revista Ilustrada de Nueva York*. The newlyweds

made their home in the United States, but after three years, because of his deteriorating health, they moved to Peru, where he died shortly after their arrival. In the course of time the widow resumed her writing, but each new work remained unpublished for a long period. Two novels and two collections of short stories were published in Lima between 1923 and 1952, under her full married name, Amalia Puga de Losada. The novels were *El Voto* and *Los Barzúas* and the short stories, *Tragedia inédita* and *El jabón de hiel*. Her prose fiction was regional in character—her native Cajamarca, the old as well as the modern, is ever present—and constituted a creative transplantation of the Spanish costumbrista style, with all its sobriety and charm. Her only volume of poetry is a collection of her best, published in Barcelona in 1928.

### Selective bibliography

- Los Barzúas, novela. Lima, Impr. Santa María, 1952. 323 p.  
PQ8497.P85B3
- Ensayos literarios. Lima, Impr. de la Ilustración Sudamericana, 1893.  
247 p. PQ8497.P85E5
- El jabón de hiel, cuentos. Lima, Impr. Santa María, 1949. 158 p.  
4PQ Span. Am. 842
- Tragedia inédita. Lima, Impr. Santa María, 1948. 87 p.  
PQ8497.P85T7



# Horacio Esteban Ratti, 1903-

Argentina. Poems in Spanish recorded at the Radio Municipal, Buenos Aires, November 26, 1958. Approximate time: 33 minutes. LWO 3685.

## Material recorded

From *Coral*

Mi dolor

Variaciones para una muerte incierta

From *Descubrimiento del cielo*

Elegía de las palabras en la lluvia

Elegía de mi voz

Cincuenta años

Presencia y delirio de Gabriela Mistral

Tu voz

Salve

Tres nombres

Muchas veces

Cantata

De la viva muerte

Ilusión

## Biography

Horacio Esteban Ratti was born in La Plata, Buenos Aires Province, on September 6, 1903. He entered the fields of law and humanities at the university in his native city but never completed his studies. In La Plata he also experimented with two literary reviews and engaged in agricultural undertakings. Soon thereafter he went to Neuquén where he found employment as a guard in the civil service. In 1944, after six years in Misiones in the employ of the local government, he decided to settle in Buenos Aires, where he became the city's director of suministros y bienes raíces. From 1955 to 1960 he was the general director of the city's Departamento de Orientación Cultural. The Sociedad Argentina de Escritores' "sash of honor" was awarded to him for *Coral*, published in 1951. In 1959 he won the Buenos Aires Premio Municipal for *Descubrimiento del cielo*.

## Commentary on his work

Horacio Esteban Ratti, born and raised in the province of Buenos Aires, worked as a farmer and a newspaperman there and subsequently spent 11 years in other provinces as a minor bureaucrat



and a nonsalaried promoter of culture. In 1944, at the age of 41, he succeeded in establishing his residence in the capital of the nation, and three years later he published his first book of verse, which was in part a selection of materials written during his provincial peregrinations. A second book, *Eternidad* (1949), attracted a newcomer in their midst who demonstrated solid craftsmanship, maturity of sentiment, and wisdom. Special praise was given to his sonnets, comprising two thirds of the book, for their "classical architecture," which meant that the poet had brought back to life the Garcilaso sonnets of the Spanish Renaissance. In reality, many of his sonnets, to his great credit, are unorthodox constructions worthy of thoughtful analysis. The rest of the poems revived the themes and meters of traditional Spanish poetry, with emphasis on decorous love and pastoral background. The merits of *Eternidad* found confirmation and refinement in *Coral* (1951) and *Descubrimiento del cielo* (1959). His experiments with free verse have not produced equally satisfactory results, as revealed in such various intellectualized poems as his dirge for Gabriela Mistral and his two odes celebrating the liberation of Argentine democracy in 1955. Ratti, in short, is a lyric poet who seems more spontaneous in the exacting sonnet form than in flexible free verse. His five-sonnet sequence entitled "La rosa entera," in *Descubrimiento del cielo*, would seem to prove it.

### Selective bibliography

- Coral, [poemas] Opinión de Córdoba Iturbaru y dibujos de Mane Bernardo. Buenos Aires, Ediciones Medio Siglo [1951] 124 p. illus. PQ7797.R3718C6
- Descubrimiento del cielo. Buenos Aires, F. A. Colombo [1959] 110 p. illus. PQ7797.R3718D4
- Eternidad. 5 dibujos de Pablo Serrano. Buenos Aires, F. A. Colombo, 1949. 83 p. illus. PQ7797.R3718E75

## Felix Restrepo, 1887-1965

*Colombia. Prose in Spanish recorded at the Biblioteca Nacional, Bogotá, May 18, 1961. Approximate time: 28 minutes. LWO 3724.*

### Material recorded

From *El oro en el crisol*

Marco Fidel Suárez, o la fuerza del espíritu

### Biography

Father Restrepo was born in Medellín on March 23, 1887. He graduated from the Jesuit Colegio Noviciado in Bogotá and was ordained a priest in 1903. In Spain he studied at the Colegio de la Merced in Burgos and the Colegio de San Francisco Javier in Oña. In 1911 he obtained a doctorate from Saint Ignatius College in Valkenburg, the Netherlands. Upon returning to Colombia in 1912, Father Restrepo taught at a school in Bucaramanga for several years and cofounded the magazine *Horizontes*. He then traveled again to Oña, graduated as a doctor of theology from the Colegio Máximo there in 1920, and spent the following years in Madrid doing editorial work for *Razón y fe*. Once resettled in Bogotá, between 1926 and 1940 he directed the publication of *Juventud Católica*, presided over the Jesuit seminary, and served as dean of the school of law and economics at the Universidad Javeriana. In 1941 he was appointed president of the university and held that post until 1949. During this period, Father Restrepo was active in the Ateneo Colombiano de Altos Estudios, as head of the philology section. When the Ateneo was reorganized as the Instituto Caro y Cuervo in 1944, he was named director. He retired in 1948, became director of the Academia Colombiana de la Lengua in 1955, and president of the Congreso Academias de Bogotá in 1960. He died in the Colombian capital on December 16, 1965.

### Commentary on his work

Father Restrepo was one of the few Colombian humanists to concentrate on the language and literature of ancient Greece. Among his publications in this field is a chrestomathy that he edited of classic Greek literature. A prolific essayist, he filled several volumes with learned and incisive compositions on subjects as varied as church and state relations, the Spanish Civil War, the corporate state, and time and eternity. He also contributed to a long tradition of Colombian

oratory in his academic speeches on both sacred and secular themes. As a linguist he specialized in etymology, syntax, and semantics. Noted among his philological works is his *El alma de las palabras* (second edition, 1939).

### **Selective bibliography**

El alma de las palabras, diseño de semántica general, por el P. Félix Restrepo. 2. ed. Bogotá, Librería Voluntad, 1939. 244 p.  
P325.R4 1939

El oro en el crisol; elogios de Marco Fidel Suárez. Bogotá, 1955.

## Carles Riba, 1893-1959

*Spain. Poems in Catalan recorded at the Sociedad Española de Radiodifusión, Barcelona, 1951. Approximate time: 12 minutes. LWO 2312.*

### Material recorded

From *Segon llibre d'estances*

Feliç qui ha viscut dessota un cel estrany  
Hi ha estones que el pensament  
La fúria adormida  
Les coses de l'oblit no són pas mortes

From *Tres suïtes*

Palmera darrera el balcó; en despertar  
Soldats  
Cante hondo

From *Del joc i del foc*

Per tres esclats  
Balada  
Cap enllà

From *Elegies de Bierville*

Súniön! T'evocaré de lluny amb un crit d'alegria

### Biography

Carles Riba\* was born in Barcelona on November 23, 1893. He studied law at the Universities of Barcelona and Madrid but abandoned legal studies to become a professor of classics and ancient Greek and Latin. Between 1916 and 1923, he married, published the first volume of *Estances* (1919), traveled to Italy, and studied romance philology and stylistics in Munich. In 1923 he joined the Fundació Bernat Metge, a group which published Catalan translations of classic works of literature, and was advisor to their Greek section. His principal translations from Greek were Homer's *Odyssey* and the tragedies of Aeschylus and Sophocles and from Latin, Virgil's *Bucolics*. In 1939 Riba fled to France and remained there until 1942. Upon his return to Barcelona he again collaborated with and later became director of the Fundació. He was a member and once the president of the Institut d'Estudis Catalans and a member of the Institució de les lletres Catalanes. In

\*His name is established in the Library of Congress catalog as Carlos Riba Bracons.

addition to publishing prize-winning collections of poetry and admirable translations of classical literary works, Riba has written literary criticism and several books for children. He died in Barcelona on July 21, 1959.

### **Commentary on his work**

Riba is held by many critics and readers to be the greatest poet of his generation and one of the best Catalan authors of modern times. A humanist, he has translated Greek and German poetry into Catalan. Perhaps his knowledge of the classics has contributed to the elegance and precision with which he handled his native tongue. His poems remind us of Paul Valéry, Jorge Guillén, and Giuseppe Ungaretti. Like them, he has brought the symbolist style to its utmost refinement and concentration. There is no hint of coldness in Riba's poetry; intelligence, sensitivity, grace, and elegance are organized around a core of human experience, and this experience can be tragic and heroic. Riba is that rare phenomenon, a 20th-century classic. His poetry will be read and revered for as long as the Catalan language endures. [Manuel Durán]

### **Selective bibliography**

- Del joc i del foc. Barcelona [Editorial Selecta, 1946] 217 p. illus. (Biblioteca Selecta, 10) PC3941.R49D4
- Elegis de Bierville. Versión y prólogo de Alfonso Costafreda. Madrid, Ediciones Rialp, 1953. 68 p. (Adonais, 93) PC3941.R49E4
- Estances. Prólogo de Marià Manent. Epíleg de Joan Triadú. Barcelona [Editorial Selecta, 1947] 205 p. illus. (Biblioteca Selecta, 27) PC3941.R49E8
- L'ingenu amor. Ed. definitiva, il·lustrada amb 5 gravats sobre boix a tot color per Antoni Ollé i Pinell, i amb 5 motius ornamentals del mateix gravador. Barcelona, L. Sibels [1948] 124 p. col. illus. PC3941.R4916 Rare Bk. Coll.
- Obra poética, antología. Texto original y versiones castellanas. [Ed. de homenaje] Madrid, Insula, 1956. 229 p. (Colección Insula (verso y prosa) volumen fuera de serie) PC3941.R49A17 1956
- Obres completes. v. 1. Barcelona, Edicions 62 [1965] facsimils., port. (Clàssics catalans del segle XX) PC3941.R49 1965
- Tres suites: Un nu i uns ulls. Lirica de cambra. Espectador. [2. ed.] Barcelona, Ediciones de la Rosa dels Vents, 1937. 71 p. PC3941.R49T7 1937

### **Translated works**

- Poems. With English translations by J. L. Gili. Oxford, Dolphin Book Co., 1964. 71 p. PC3941.R49A24
- Catalan and English.



## Juan Ríos, 1914-

*Peru. Poems in Spanish recorded at the Radio Municipal, Lima, September 19, 1958. Approximate time: 30 minutes. LWO 3789.*

### Material recorded

From *Marlstrom*

Cuando el oro danza con pies de terciopelo . . .

From *Intivación al asesinato*

Delira el hombre

From *Canción de siempre*

Poema IV

From *La inmortal agonía*

Marcha fúnebre para los muertos de la guerra

From *Estatura del hombre*

Sueñan los soldados muertos

From *Continente abisal*

Repúblicas del sur

From *Cinco poemas a la agonía*

Poema V (Part 4)

From *Cinco cantos al destino del hombre*

Canto II (Part 2)

From *Canción de siempre*

Poema III

Poema VI

Poema VIII

### Biography

Juan Ríos was born in Lima on September 28, 1914. He studied humanities at the Universidad Católica in the capital and then traveled to Spain in 1934 to study political economics at the Universidad de Madrid. When the Spanish Civil War began, Ríos enlisted in the popular militia and fought on the Guadarrama front. As a result of this expression of his political sentiments, the Benavides government exiled him when he returned to Peru. He went back to Spain as a correspondent covering the Battle of Madrid. Since his return to Peru, Ríos has devoted himself to creative writing. Although most of his work, both drama and verse, remains unpublished, he has

been recognized by two Premios Nacionales de Poesía, awarded to *Cinco poemas de la agonía* in 1948 and to *Cinco cantos al destino del hombre* in 1953, in addition to numerous drama awards.

### Commentary on his work

Juan Ríos published his first book of verse in his native Peru after a prolonged stay in Spain during the Civil War and a sojourn in Paris. The book, entitled *Canción de siempre*, was completed in Paris in 1939 and published in Lima two years later. It includes eight poems of moderate length on themes from the Song of Solomon. This existential work, admired by surrealists, purists, and neoclassicists alike, was a subjective, vibrantly musical paraphrase of the Old Testament book. Next came *Maelstrom* (1941), a brief selection of poems written in French. Since then he has abstained from cultivating poetry in the traditionally accepted form and has devoted himself exclusively to the writing of plays, described by critics as "poetic dramas." They won for him five Premios Nacionales de Teatro between 1946 and 1960. Six of his plays, written in mixed verse and prose, were included in Volume One of his *Teatro* (1961); another play, *Avar Manko*, was published in its entirety in the May 1954 issue of *Mercurio Peruano*. The history and mythology of ancient Greece, the Incan Empire, Spain, and America have been the sources of inspiration for his poetic dramas. In most instances, the themes of conflict he selected are oriented toward contemporary problems to bring about the catharsis advocated by Aristotle as one of the functions of tragedy. To what extent Juan Ríos' dramas should be read rather than performed is a question raised by foreign critics, who have not had the opportunity of witnessing the stage productions. Be that as it may, his achievements as a poet-playwright have aroused public interest in a genre long neglected in Peru.

### Selective bibliography

- Canción de siempre*. [Lima] Ediciones Front, 1941. 46 p. (Colección Poesía [v. 2]) PQ8497.R53C3  
*Teatro*. v. 1+ Lima [J. Mejía Baca] 1961+ PQ8497.R53A19 1961

# José Manual Rivas Sacconi, 1917-

*Colombia. Prose in Spanish recorded at the Biblioteca Nacional, Bogotá, May 23, 1961. Approximate time: 40 minutes. LWO 3725.*

## Material recorded

Speech originally delivered at the Teatro Colón in Bogotá on October 13, 1951, in honor of Columbus Day.

"La cultura, tradición y mandato"

Speech given on April 24, 1961, in honor of "El Día del Idioma" (Language Day)

"Academia, lengua y cultura; Antonio Gómez Restrepo"

## Biography

Born February 11, 1917, in Madrid and educated in the humanities and classics at the Instituto Massimo in Rome, Rivas Sacconi settled in Colombia as a young man and has resided there ever since. He continued his education at the Universidad Javeriana in philosophy and letters and law and economics, graduating in 1942 with doctorates in both disciplines. At various stages in his academic career, he was professor of Italian, Latin, Greek, and economics at the Universidad Javeriana and at the Externado Nacional Camilo Torres. When Father Restrepo retired in 1948, Rivas Sacconi became director of the Instituto Caro y Cuervo, having formerly been first secretary of the Institute and editor of its *Boletín*. He has represented Colombia at such international gatherings as UNESCO conferences and Latin American regional educational seminars. In 1956-57 he was ministro de relaciones exteriores. Before accepting that cabinet post, he was secretary general and dean of the facultad de filosofía y letras at the Universidad Nacional. Rivas Sacconi is a member of numerous language academies including those of Colombia, Mexico, Spain, and Uruguay. He lives in Bogotá and continues to direct the work of the Instituto Caro y Cuervo.

## Commentary on his work

A leading exponent of the centuries-old tradition of Colombian humanism, Rivas Sacconi is the author of a fundamental history of Latin language and culture in Colombia, from the arrival of the first conquistador, Gonzalo Jiménez de Quesada, to the present. It includes information on and evaluation of the teaching of Latin, grammars edited by Colombians, scientific and literary works in prose and verse,

and critical essays. He arrives at the conclusion that humanism, as far as Colombia is concerned, is predominantly centered on the Latin language and scholarship, since Greek studies were limited in range and rather sporadic. In addition to writing books and learned articles, he has since 1948 played an important role as director of the Instituto Caro y Cuervo, an internationally known research center specializing in lexicography, dialectology, bibliography, classical philology, and cultural history. Among the Instituto's works in progress are the continuation of Rufino José Cuervo's *Diccionario de contrucción y régimen de la lengua castellana* and the linguistic map of Colombia.

### Selective bibliography

La cultura, tradición y mandato. In Gómez, Laureano, *Pres. Colombia*, and José Manuel Riva Sacconi. *Por la cultura; discursos*. Bogotá, 1952. p. 29-42. F2260.G65

## Augusto Roa Bastos, 1917-

*Paraguay. Prose in Spanish recorded at the United States Information Service, Buenos Aires, October 31, 1958. Approximate time: 44 minutes. LWO 3691.*

### Material recorded

From *El trueno entre las hojas*  
El viejo señor obispo

### Biography

Augusto Roa Bastos\* was born in Asunción on June 13, 1917, and was educated there. His studies at the Escuela Superior de Comercio were interrupted by the outbreak of the Chaco War in 1934. He fought in the conflict and then returned to Asunción to pursue a career in journalism. During the Second World War, Roa Bastos made trips to England, France, Germany, Sweden, and French Equatorial Africa as a correspondent. He later traveled widely in South America. In 1947 the situation created in Paraguay by the Civil War forced him into exile. He has settled permanently in Buenos Aires, where he writes for motion pictures, among other genres, and teaches. His novel *Hijo del hombre* won the Primer Premio Municipal for 1960-62 and two years later received the William Faulkner Foundation award.

### Commentary on his work

Roa Bastos is the best known short story writer and novelist of contemporary Paraguay. The stories of a book significantly entitled *El trueno entre las hojas* (Thunder through the leaves) were acclaimed by Buenos Aires critics and later adapted for the motion picture screen. *Hijo de hombre* (son of man) was included by the Buenos Aires publishing house of Losada in its distinguished series "Novels of Our Time." Both works dynamically present scenes of violence, authoritarianism, and human misery. The fact that he is committed to the cause of social and political reform does not vitiate his art, nor does the abundance of Guaraní words (characteristic of the native vernacular in Paraguay) impede the normal progress of reading his prose. In his twenties Roa Bastos wrote poetry of high quality, but he soon applied himself exclusively to prose fiction as the genre best suited to his social consciousness.

\*His name is established in the Library of Congress catalog as Augusto Antonio Roa Bastos.



### **Selective bibliography**

- Hijo de hombre. Buenos Aires, Editorial Losada [1960] 270 p. (Novelistas de nuestra época) PQ8259.R56H5  
El trueno entre las hojas. Buenos Aires, Editorial Losada [1953] 226 p. PQ8259.R56T7

### **Translated works**

- Son of man. Translated by Rachel Caffyn. London, V. Gollancz, 1965. 256 p. PZ4.R627 So

# Mario Augusto Rodríguez, 1919-

*Panama. Prose in Spanish recorded at the United States Information Service, Panama City, September 13, 1960. Approximate time: 32 minutes. LWO 3675.*

## Material recorded

From *Luna en Veraguas*  
Sequia

From *Canto de amor para la patria novia*  
Invocación  
Inocencia  
Ofertorio

From *Luna en Veraguas*  
Una aspasionada

## Biography

Rodríguez, who uses "Mario Augusto" as his pseudonym, was born in Santiago de Veraguas on September 12, 1919. After studying at the teachers' college in his native town, he taught in rural schools for several years. He later graduated from the Universidad de Panama with a doctorate in secondary education. He continued to teach, returning eventually to the teachers' college as professor of literature and coordinator of the journalism school. For many years, Rodríguez was editor in chief of *La Hora*, a daily newspaper in which his column "Macheteando" appeared regularly. Most recently, he has been director of the department of fine arts at the Ministry of Education.

## Commentary on his work

In his short stories Mario Augusto Rodríguez portrays the violent lives of people who strive against the hostile nature and impoverished living conditions of rural Panama. Neither a sociologist nor a reformer, he approaches his subject as an artist concerned with the psychological processes of man struggling against fate and circumstance. In his poetry he sings lovingly to his native country and presents her as a suffering maiden, tortured for centuries by affliction.

## Selective bibliography

Canto de amor para la patria novia [por] Mario Augusto [pseud.]

Ilustraciones: cuadros del maestro Roberto Lewis, en reproducciones fotográficas de Orestes Cabredo. Panamá [Departamento de Bellas Artes y Publicaciones del Ministerio de Educación] 1957. 117 p. illus. PQ7529.R63C3

Luna en Veraguas, cuentos [por] Mario Augusto [pseud.] Con una introducción del Dr. Octavio Méndez Pereira. Ilustraciones de Mundo Ortiz [et al.] Panamá [Ediciones del Departamento de Cultura y Publicaciones del Ministerio de Educación] 1948. 231 p. illus. PQ7529.R63L8

# Manuel Rodríguez Cárdenas, 1912-

*Venezuela. Poems in Spanish recorded at the United States Information Service, Caracas, 1954. Approximate time: 27 minutes. LWO 2686 W027760.*

## Material recorded

From *Tambor*

El manifiesto de Can  
Perfil

From the author's typescript

Tres décimas nativistas  
Me diste tu flor de aromas  
Décimas del bien perdido  
He encontrado tu nombre  
Carta  
Merecido retrato  
Al arma  
Verdad  
Cuando la vida madura  
Elegia de junio  
Día lluvioso en una antigua ciudad  
Liras de mis recuerdos y de tu engaño  
Corazón  
Flor de limón

## Biography

Born September 17, 1912, in San Felipe, Yaracuy, Manuel Rodríguez Cárdenas is a writer who has dedicated much of his career to furthering the economic and educational advancement of the Venezuelan worker. After obtaining a doctorate in political science from the Universidad Central in 1939 and studying law at Columbia University in New York, he taught Spanish and Venezuelan literature and began to publish frequently in journals and newspapers. He directed the publication of *Ahora*, a daily, and *La Opinión*, a weekly, before becoming head of the workers' educational service at the Ministerio de Educación. Subsequently, Rodríguez Cárdenas directed the Instituto Libre de Cultura Popular, presided over the Universidad Obrera Nacional, and founded the Servicio de Cultura Obrera as well as the Teatro Obrero. In 1941 he was appointed minister of labor. He has been active in the Asociación Venezolana de Periodistas for many years and the editor of several other magazines including *Trabajo*

y *Comunicaciones* and *Trabajo*. In 1949 he was awarded the Premio Nacional de Periodismo.

### Commentary on his work

Manuel Rodríguez Cárdenas has a unique place in modern Venezuelan poetry as the author of *Tambor* (1938), a small book with an explanatory subtitle, *Poemas para negros y mulatos* (poems for negroes and mulattoes). His was an isolated voice which transmitted a social message from the State of Yaracuy during a period when those Antilleans who did write poetry on Negro themes did so mostly for reasons of esthetics, rhetoric, or virtuosity. His major compositions, used as vehicles for social and political denunciation, reflect the traditional beliefs and living conditions of Yaracuy's Negro population. While most border on a calculated prosiness as a means of putting across his views, a few songs and ballads are eminently lyrical. *Tambor* was sympathetically received by highly responsible editors of anthologies of Venezuelan poetry and by Emilio Ballagas in his widely circulated *Mapa de la poesía negra americana* (Buenos Aires, 1946). Rodríguez Cárdenas' responsibilities as a senator and an educational leader in his native state seem to have postponed the preparation of another book of verse which was to be entitled *Las canciones de Nacarid*. Several of the new poems were published in advance by *Revista nacional de cultura* between 1948 and 1952 and in two authoritative anthologies, José Ramón Medina's *Antología venezolana (verso)* (1962), and J. A. Escalona-Escalona's *Antología general de la poesía venezolana* (1966). These post-*Tambor* poems reveal a marked tendency to respond fervidly to the temptations of love, just as lyric poets have done from time immemorial.

### Selective bibliography

- Tambor* (poemas para negros y mulatos). Caracas, Editorial "Elite," 1938. 89 p. (Cuadernos de la "Asociación de Escritores Venezolanos," [no. 3] PQ8549.R53T3
- Cuando la vida madura. In Escalona-Escalona, José Antonio, ed. *Antología general de la poesía venezolana*. Selección, prólogo y notas de J. A. Escalona-Escalona. Madrid, Ediciones Edime, 1966. (Clásicos y modernos hispanoamericanos) p. 733-734. PQ8544.E8
- He encontrado tu nombre. In Medina, José Ramón. *Antología venezolana; verso*. [Madrid] Editorial Gredos [1962] (Biblioteca románica hispánica. 6. *Antología hispánica*) p. 160-161. PQ8544.M38



# Virgilio Rodríguez Macal, 1917-1964

Guatemala. Prose in Spanish recorded at the United States Information Service, Guatemala City, September 22, 1960. Approximate time: 14 minutes. LWO 3662.

## Material recorded

From the author's typescript  
La del rincón de esmeraldas

## Biography

Rodríguez Macal, a novelist and short story writer, was the last Guatemalan author to produce novels of the jungle, following the glowing examples of the Colombian José Eustasio Rivera and the Venezuelan Rómulo Gallegos. This genre was cultivated by Rodríguez Macal in his first work, *Carazamba* (1953), a tableau of violence, pestilence, and death, with descriptive passages which attempt to match the splendor of the tropics. In *Sangre y clorofila* (1956), a series of short stories, he added to his pictures of nature a commendable care for character delineation. *Jinayá*, a novel published the same year, has a less lurid background and deals with the vicissitudes of daily life under a pseudodemocratic system that tolerates the strangulating abuses of bureaucracy. Passion and sex have a predominant role in this half regionalistic and half political picture. In the novel *Negrura* (1959) he experimented with an altogether different subject, background, and approach: the inner thoughts of a German veteran of World War II.

## Commentary on his work

Rodríguez Macal, a novelist and short story writer, was the last Guatemalan author to produce novels of the jungle, following the glowing examples of the Colombian José Eustasio Rivera and the Venezuelan Rómulo Gallegos. This genre was cultivated by Rodríguez Macal in his first work, *Carazamba* (1953), a tableau of violence, pestilence, and death, with descriptive passages which attempt to match the splendor of the tropics. In *Sangre y clorofila* (1956), a series of short stories, he added to his pictures of nature a commendable care for character delineation. *Jinayá*, a novel published the same year, has a less lurid background and deals with the vicissitudes of daily life under a pseudodemocratic system that tolerates the strangulating abuses of bureaucracy. Passion and sex have a predominant role in

this half regionalistic and half political picture. In the novel *Negrura* (1959) he experimented with an altogether different subject, background, and approach: the inner thoughts of a German veteran of World War II.

**Selective bibliography**

Carazamba. Guatemala, Editorial Norte, 1953. 157 p.  
PQ7499.R66C3

Negrura. Madrid, Editorial Colenda [1959] 361 p. (Grandes novelistas de nuestro tiempo)  
PQ7499.R66N4

Sangre y clorofila, cuentos. Guatemala, Editorial del Ministerio de Educación Pública, 1956. 157 p.  
PQ7499.R66S3

## Manuel Rojas, 1896-

*Chile. Prose in Spanish recorded at the Instituto de Investigaciones Musicales, Universidad de Chile, Santiago de Chile, September 30, 1958. Approximate time: 26 minutes. LWO 3370.*

### Material recorded

From *Antologías de cuentos*  
Pancho Rojas  
Poco sueldo

### Biography

Manuel Rojas, winner of the 1957 National Prize for Literature, was born in Buenos Aires on January 8, 1896, of Chilean parents. Compelled to leave school at the age of 16 because of his family's precarious financial situation, he found work with the Trans-Andean Railroad. He eventually settled in Valparaíso where he held many odd jobs. Among other things, he was dockworker, night watchman, carpenter, and theater prompter. He began to concentrate on writing and published some poems. In 1928 Rojas went to work for the Biblioteca Nacional. The following year *El delincuente*, a short story collection, won two literary awards. In 1931 he joined the Universidad de Chile as head of the Imprenta Universitaria; in 1936 he was appointed director of the *Anales* of the University. Rojas has also worked for the newspapers *Los Tiempos* and *Ultimas Noticias*. In 1956 he was elected president of the Sociedad de Escritores. On his second trip to the United States in 1962, he came as a visiting professor.

### Commentary on his work

Manuel Rojas worked at an early age as a day laborer on the Argentine section of the Trans-Andean Railroad and eventually succeeded in reaching Chilean territory, where, according to the law of the land, he was recognized as a Chilean citizen. He was then 19 years old. He made a living as an unskilled laborer, learned about people in the stern school of proletarian society, and read voraciously without the hindrance of a school curriculum. One day in 1917 he discovered that he had a definite skill; a poem of his had been published in Chile's most exclusive literary review, *Los Diez*. For several years he was known exclusively as a poet and highly esteemed for his self-effacing avoidance of publicity. In 1926 the publication of a short story collection by Rojas caught many by surprise. This work, *Hombres*

*del sur*, revealed the emergence of a writer of consequence, who chronicled life on the Andean frontier and the Pacific seaboard in a prose style that was balanced, objective, and poetic. Prose fiction had become Manuel Rojas' favored form of literary creation. He extended his scenery, *dramatis personae*, and motifs in two collections of short stories and two novelettes, published between 1929 and 1936. A standard length novel followed in 1951, when he was 55 years old. Its very title excited the imagination of his well-wishers—*Hijo de ladrón*, freely but aptly rendered a *Born Guilty* in the English translation. Two additional novels, *Mejor que el vino* (1958), and *Punto de rieles* (1960), confirmed his talent as a novelist whose range of vision and inquiring mind permit him to rejuvenate some great traditions of the novel as a genre different from all others.

### Selective bibliography

- Antología de cuentos. Prólogo de Enrique Espinoza. [Santiago de Chile] Zig-Zag [1957] 148 p. (Biblioteca Cultura)  
PQ8097.R782A15 1957
- El delincuente. [Santiago de Chile] Sociedad Chilena de Ediciones [1935?] 168 p.  
PQ8097.R782D4
- Hijo de ladrón, novela. Santiago de Chile, Nascimento, 1951.  
PQ8097.R782H5
- Hombres del sur, cuentos; prólogo del Raúl Silva Castro. Santiago de Chile, Nascimento, 1926. 219 p.  
PQ8097.R782H6
- Mejor que el vino, novela. [Santiago de Chile, Empresa Editora] Zig-Zag [1958] 264 p. illus. (Biblioteca de novelistas)  
PQ8097.R782M4
- Obras completas. [Santiago de Chile] Zig-Zag [1961] 898 p.  
PQ8097.R782 1961
- Punta de rieles. [Santiago de Chile] Zig-Zag [1960] 255 p. (Biblioteca de novelistas)  
PQ8097.R782P8

### Translated works

- Born guilty; a novel. Translated from the Spanish by Frank Gaynor. New York, Library Publishers [1955] 314 p. PZ3.R642 Bo

## Héctor Rojas Herazo, 1921-

*Colombia. Poems in Spanish recorded at the Biblioteca Nacional, Bogotá, May 23, 1961. Approximate time: 24 minutes. LWO 3726.*

### Material recorded

From *Rostro en la sotedad*

La casa entre los robles

Primer suplicio de Adán

From *Desde la luz preguntan por nosotros*

Narciso incorruptible

Nocturno penitente

Noticia desde el hombre

From *Agresión de las formas contra el ángel*

Atónito suspenso

From *Mascando las tinieblas en el odio*

Colombia en cruz

Redoble de lástimas

### Biography

Héctor Rojas Herazo was born in Tolú, Bolívar, in 1921 and studied at schools in Barranquilla and Cartagena. A poet who is equally well known for his paintings, he has shown his canvases in exhibitions in Colombia and abroad. Rojas Herazo collaborates regularly on the literary supplements published by the Bogotá newspapers, most notably the one in *El Tiempo*. His column "Telón de Fondo" has appeared in *Diario de Colombia* (Bogotá) and *El Universal* (Cartagena) for many years.

### Commentary on his work

In his book entitled *Agresión de las formas contra el ángel* (1961), Rojas Herazo reproduced two statements by the late French poet, Paul Eluard. Thus he identified himself with the surrealist movement of which Eluard was a principal writer in the decades following the First World War. Mythological and biblical characters, martyrs, bureaucrats, gymnasts, and ubiquitous angels are the dramatis personae in this work, not to mention ordinary human beings and the poet himself. Dream and reality are intermingled in carefully worked poems that seem at first reading formless and even incoherent; pathos, anger, and ribaldry alternate in his labyrinthian compositions.



However, the lyricism and virtuosity of style sustain the reader's interest in solving the riddles. Finally, one discovers that Rojas Herazo is not a belated surrealist exhuming bygone manifestos. The key to his fantasy poetry seems to be a method borrowed from the stream-of-consciousness fiction, namely, the technique of "interior monolog." An earlier book of verse, *Desde la luz preguntan por nosotros* (1956), firmly established Rojas Herazo in the forefront of the post-"Piedra y Cielo" generation. More recently he has scored a success as a novelist with *Respirando el verano* (1962) and *En noviembre llega el arzobispo* (1967).

### Selective bibliography

- Agresión de las formas contra el ángel. Bogotá, Editorial Kelly, 1961.  
100 p. PQ8197.R5717A7
- En noviembre llega el arzobispo, novela. [Bogotá] Ediciones Lerner  
[1967] 363 p. PQ8179.R5717E5
- Respirando el verano, novela. [Bogotá, Ediciones Tercer Mundo,  
1962] 207 p. (Ediciones Tercer mundo. Publicaciones: Ficción,  
1) PQ8179.R5717R4
- Rostro en la soledad. Bogotá, Antares [1952] 55 p.  
PQ8179.R5717R6

## Pablo de Rokha, 1894-1968

*Chile. Poems in Spanish recorded at the Library of Congress, Washington, D.C., November 27, 1944. Approximate time: 28 minutes. LWO 625.*

### Material recorded

From *Morfología del espanto*  
Demonio a caballo

### Biography

Pablo de Rokha (the pseudonym of Carlos Díaz Loyola) was born in Licantén on March 19, 1894. He studied at the Seminario Conciliar de San Pelayo in Tacna, where his first poems were published. Immediately thereafter, he moved to Santiago to study engineering at the Universidad de Chile. Feeling increasingly dissatisfied with this technical field, he left the university to dedicate his efforts to writing. Some years later, from 1935 to 1937, he returned as a professor of art history. In 1938 Rokha founded the magazine *Multitud*, his principal vehicle for expounding his intensely Marxist political views. He and his wife Winett, who shared his political sentiments, dedicated their lives to writing and promoting reformist causes. As parents of a large family, they encountered economic difficulties which Rokha sometimes solved by vending pictures and his own writings in the streets. He was one of the first to propose the formation of a Sindicato de Escritores in Chile and was the organization's president beginning in 1943. He died in 1968, three years after winning the National Prize for Literature.

### Commentary on his work

Pablo de Rokha is one of the four major figures in Chilean poetry of the early 1920's. Unlike the other three (Mistral, Huidobro, and Neruda), who left their country at an early stage in their careers to join their fellow poets in Mexico, Paris, Madrid, Rangoon, etc., Rokha confined his peregrinations to the Chilean territory, as a poet and salesman of his own books and Marxist journal. His production includes over 33 brochures of poetry in verse or prose and three books of essays. His poetry is as varied as was his vital personality—lyrical and epic, spontaneous and bookish, serene and contentious. In his inimitable odes to Chilean cuisine and alcoholic beverages, he alternates the humorous and grandiloquent, the patriotic and cosmogonic, reflecting the magic of Chilean folklore. His long poems,

which encompass both autobiographical and theogonic elements and express an existential philosophy, are the creation of a sage, a seer, and above all, a fine poet. Such is the case with *Epopéya de las comidas y las bebidas de Chile* (revised in 1965), *Morfología del espanto* (1942), and *Escritura de Raimundo Contreras* (1929; second edition, 1966). The overly long delay in honoring Pablo de Rokha with the Premio Nacional de Literatura came to an end in 1965. A year later, *Vida y obra de Pablo de Rokha*, by Fernando Lamberg, offered to the public a useful study of the man and his work. His 1955 book of essays entitled *Neruda y yo* (Neruda and I) circulated widely and brought to a climax latent political and literary discords between the two Chilean poets.

### Selective bibliography

- Epopéya de las comidas y las bebidas de Chile* (Ensueño del infierno)  
Canto del macho anciano. [Santiago, Chile] Editorial Universitaria  
[1965] 44 p. and phonodisc (2 s. 7 in. 331/3 rpm. microgroove)  
in pocket. PQ8097.R783E62
- Escritura de Raimundo Contreras*. Santiago de Chile, Klog, 1929:  
111 p. PQ8097.R783E8
- Morfología del espanto*. [Santiago de Chile] Editorial "Multitud," 1942.  
32 p. illus., facsims. port. PQ8097.R783M6
- Neruda y yo*. Santiago de Chile, Editorial "Multitud," 1955. 129 p.  
illus. PQ8097.N4Z73

# Winett de Rokha, 1894-1951

*Chile. Poems in Spanish recorded at the Library of Congress, Washington, D.C., November 27, 1944. Approximate time: 28 minutes. LWO 625.*

## Material recorded

From *Oniromancia*, 1936-1943  
Sinfonía del instinto

## Biography

Winett de Rokha (whose real name was Luisa Anabalón Anderson) was born in Santiago on July 7, 1894. Her English grandfather tutored her in the Greek classics and English literature, with emphasis on Byron. As a young woman, she signed her first poetic compositions with the name "Juana Inés de la Cruz." Her first book of verse, *Lo que me dió el silencio*, was published under that pseudonym, but in 1916, when she married Pablo de Rokha, she changed her name completely. Although the mother of many children, she always found time to write and to lend her devoted support to her husband's reformist campaigns. In 1944-45, Winett de Rokha made an extensive tour of the United States and Latin America with him. She died in Santiago on August 7, 1951.

## Commentary on his work

Winett de Rokha was first known and highly esteemed in 1915 under the pseudonym "Juana Inés de la Cruz" (after the nun-poetess of colonial Mexico). Soon after that, she was one of the three women included in an anthology of Chilean poetry, *Selva lírica*, that introduced a group of innovative poets who later attained continental distinction. (The other two women were Gabriela Mistral and Olga Acevedo.) Her 1915 debut was followed by a long silence. In 1927 she published *Formas del sueño* under a new name, Winett de Rokha, as the wife of Pablo de Rokha. Subsequent works were *Cantoral* (1936), *Oniromancia* (1943), and *El valle pierde su atmósfera* (1951). Her mature poetry was a distillation of her sentiments and convictions, exquisitely attuned to her growth as a woman and citizen. Love, reverence for nature, and human solidarity became the themes and sources of inspiration for the simple ballads of *Cantoral*, the intellectualized poems of *Oniromancia*, and her lofty epic, *El valle pierde su atmósfera*.

### Selective bibliography

Suma y destino; antología: "Cantoral," "Oniromancia," "El valle pierde su atmósfera" y otros poemas. [Santiago de Chile] Editorial "Multitud," 1951. xxxi, 243 p. illus. (*Her Obras completas*)  
PQ8097.R7833A6 1951



## Fernando Romero, 1905-

*Peru. Prose in Spanish recorded at the United States Information Service, Lima, September 19, 1958. Approximate time: 17 minutes. LWO 3790.*

### Material recorded

From *Rosarito se despide y otros cuentos*  
Rosarito se despide

### Biography

Fernando Romero was born in Lima in 1905. He interrupted his studies at the Colegio de los Sagrados Corazones to enroll in the Escuela Naval. During his years in the Navy, Romero was stationed at posts in the Amazon jungle, where he worked with expeditions charting the waterways of that region. In 1948, after retiring from military service, he received a doctorate from the Universidad Nacional Mayor de San Marcos. During the following 10 years, Romero was successively head of the University's Escuela de Estudios Especiales, director of the OAS Department of Education, and a UNESCO official. From 1958 to 1962, Romero was rector of the Universidad de Huamanga in Ayacucho. More recently, he was appointed head of the Servicio Nacional de Aprendizaje y Trabajo Industrial.

### Commentary on his work

Fernando Romero is a Peruvian short story writer who has been widely acclaimed for his psychological portrayals of man against man, as well as man against nature, in the setting of the vast Amazon jungle and the coastal region of his native country. His experiences as a naval officer in the jungle waterways and the Pacific coast resulted in several technical works and two collections of short stories, *Doce novelas de la selva* (1934) and *Mar y playa* (1940). He depicted in these books the struggle for life among various racial and cultural groups in the above-mentioned regions. He did it with a sociologist's penetrations, psychological insight, and undeniable craftsmanship. Both books, in spite of their limited circulation, exerted a notable influence upon the subsequent development of regional prose fiction in Peru. Second editions of Romero's narratives, issued in 1958 and 1959, made his pioneering work available to a new generation of readers in Peru and to readers in neighboring countries. A new collection of short stories, *Rosarito se despide y otros cuentos*, was published in Chile in 1955. Instead of portraying the environmental peculiarities

of the Peruvian jungle and coastal regions, these stories describe urban settings. The title story depicts the life of a woman from the Amazonian selva who runs a boarding house in New York City.

**Selective bibliography**

- 12 novelas de la selva; procedidas de un ensayo sobre el oriente peruano. Lima, C.I.P., 1934. 147 p. PQ8497.R68D6
- Mar y playa (ocho cuentos). Lima, Tall. Gráf. de P. Barrantes C. [1940] 101 p. (Club del Libro Peruano. [Publicaciones, no. 2] PQ8497.R68M3
- Rosarito se despide y otros cuentos. Santiago de Chile, Editorial del Pacífico [1955] 128 p. PQ8497.R68R6

## Mario Romero, 1943-

*Argentina. Poems in Spanish recorded at the Library of Congress, Washington, D.C., June 8, 1972. Approximate time: 35 minutes. LWO 6940.*

### Material recorded

From *Poeta de Tucumán*

Mientras dibujas con un palo en la arena  
Cuerpo de baile  
Los otros pasos  
Por el tiempo de los girasoles  
Las historias

From *Norte*

Poemas con un niño  
Poema  
Casa y muerte del poeta  
A la antigua Estación Central Córdoba San Miguel de Tucumán  
Conciertos  
Poema  
Tres canciones  
Invierno  
Adioses  
El pueblito

From *Veinte poetas cantan a Tucumán*

Parajes

From *Cartón de poesía*

Poema  
Carta al lugar dónde vivo

From the author's typescript

Un sol en cada día  
Estado de gracia  
Teorema del sol  
Y además tantas cosas  
Manzanas en el camino  
El monumento del naufragio  
Epístola  
El valle del que nos hablaron

Recited by the poet from memory

Aventura 1: Cuando la noche se puso furiosa  
Aventura 3: Cambiando descansa

La muñeca que mata  
Vida propia  
Los amores perdidos

### Biography

Mario Romero was born on February 15, 1943, in San Miguel de Tucumán. He completed his secondary schooling in San Miguel and studied philosophy and letters at the Universidad Nacional de Tucumán. At present he works as a health inspector in his home town and is active in the youthful literary circle which has recently appeared in northwestern Argentina. He founded and serves as editor of *Taona*, a journal of poetry, prose, music, and the plastic arts.

Romero began to write poetry at the age of 10. He has since published his poems in several newspapers and literary magazines in Tucumán and neighboring Salta and Jujuy. A collection of his poems is slated to appear in print in the near future, and another selection, already in print, is entitled *Poeta de Tucumán*.

### Commentary on his works

Romero's poetry is composed of layers of vivid imagery superimposed on a rhythmical form, which lends itself to oral presentation. The immediate impact of the poems derives in large part from an abundance of similes and metaphors, creating images of such lyric clarity that the intent of the poet is carried out unmistakably. His poems are generally brief and composed of well-constructed descriptions of the moods of the people and places of northwest Argentina, the exaltation of romantic love, and the philosophical insights of the author. The poet is a member of the group of young artists, writers and musicians which forms the avant-garde Taona school, centered in Tucumán.

The Peruvian poet César Vallejo was an important influence in Romero's early poetry, but his more recent work, such as the forthcoming volume *Cambiando de causa*, does not appear to be influenced by the great Peruvian. [Georgette M. Dorn]

### Selective bibliography

- Carta al lugar dónde vivo. Cartón de poesía, v. 3, Junio 1971: 1.  
Parajes. In Veinte poetas cantan a Tucumán [Tucumán, Organización Papeleira Maipú, 1967] [56] p. PQ7792.T8V4  
Poema. Cartón de poesía, v. 1, Junio 1969: 2.  
Poeta de Tucumán [Córdoba, A. Burnichón, 1968] 1 v. (unpaged)

# Alejandro Romualdo, 1926-

*Peru. Poems in Spanish recorded at the United States Information Service, Lima, September 15, 1958. Approximate time: 33 minutes. LWO 3791.*

## Material recorded

From *Edición extraordinaria*  
La mina

From *Antología general de la poesía peruana*  
Hermanos de América, escuchadme  
A otra cosa  
Dios material

From *Poesía, 1945-1954*  
España, levántate y canta

From *Antología general de la poesía peruana*  
Alto horario

From *Edición extraordinaria*  
Palabras  
La huelga

From *Antología general de la poesía peruana*  
Canto coral a Túpac Amaru, que es la libertad

From *Edición extraordinaria*  
La paloma de las alas rojas  
Sequía en el sur  
Color de rosa

From *Antología general de la poesía peruana*  
Paz sin cuartel

From *Edición extraordinaria*  
Libertad para los guayanas  
Aquí estamos  
¿Qué cosa quiere decir justicia?  
Édad de oro  
La lámpara maravillosa  
Casi fábula  
El río encantado  
El amor

## Biography

Alejandro Romualdo Valle, who uses the pseudonyms "Xanno," as



a political cartoonist, and “Alejandro Romualdo,” as a poet and critic, was born in Trujillo in 1926. He studied humanities at the Universidad de San Marcos in the capital and in 1951-52 at the Universidad de Madrid in Spain. Upon his return to Peru, Romualdo both taught and worked as a journalist, collaborating on *La Crónica*, *Idea*, and *Cultura peruana*. In 1957, together with Salazar Bondy, he published one of the most comprehensive anthologies of Peruvian poetry to appear to date. Since 1965 Romualdo has resided in Mexico.

### Commentary on his work

Alejandro Romualdo's career as a poet is a remarkable success story in Peru. At the age of 23 he was awarded the 1949 Premio Nacional de Poesía for an unpublished collection of 27 poems entitled “La torre de los alucinados.” Five years elapsed before these poems were available in print. They were included in Romualdo's first book, together with six other collections of poetry written between 1950 and 1954. These books-within-a-book, which originally carried expressive, flamboyant titles, were given the austere, overall title of *Poesía, 1945-1954*. The first four sections revealed a lyricist immersed in the excitement of investigating love, nature, and the supernatural. His impassioned search was aimed at transforming perceptions of reality; his language was resplendent, though unpretentious. The three other poem sequences, written between 1951 and 1954, heralded a new phase in his thinking, approach, and form. He discontinued the cult of love, myth, and the esoteric. His style, hitherto influenced by the traditional poetry of Spain, verged now on matter-of-factness and displayed a willingness to use Peruvian colloquialisms. Romualdo, the classicist and day-dreamer, became a social reformer, eager to communicate with his fellow men. *Edición extraordinaria*, published four years later, confirmed emphatically his new conception of poetry and inspired a lively polemic on the social function of poetry. From 1960 to 1965 Romualdo concentrated on his duties as editor of *Tareas del Pensamiento Peruano*, a “cultural, democratic, and free” political bimonthly, inspired by the doctrines of three Peruvians of the past, Inca Garcilaso, Carlos Mariátegui, and César Vallejo.

### Selective bibliography

Antología general de la poesía peruana; selección, prólogos y notas de Alejandro Romualdo y Sebastián Salazar Bondy. Con una bibliografía de estudios generales y antologías del mismo tema por Alicia Tisnado. Lima, Librería Internacional del Perú [1957] p. 879-889. PQ8450.R6

Edición extraordinaria. [Lima] Ediciones de Cuadernos Trimestrales de Poesía [1958] 72 p. (Festival del libro de La Libertad) PQ8497.R685E3

Poesía, 1945-1954. Lima, J. Mejía Baca y P. L. Villanueva, 1954. 156 p. illus. PQ8497.R685P6

## Juan Rulfo, 1918-

Mexico. Prose in Spanish recorded at the Universidad Nacional Autónoma de Mexico, Mexico City, October 11, 1960. Approximate time: 1 hour, 27 minutes. LWO 3643.

### Material recorded

From *El llano en llamas y otros cuentos*

Talpa

Diles que no me maten!

Luvina

From *Pedro Páramo*

"En el hidrante las gotas caen . . ."

"Estoy acostada en la misma cama . . ."

### Biography

Rulfo was born in Sayula, Jalisco, on May 16, 1918. He spent his childhood in this small, rural town, studied and published his first stories in Guadalajara, and eventually settled in Mexico City. Rulfo has twice received fellowships from the Centro Mexicano de Escritores. His published works are few in number, but they are enjoyed by a wide audience. *Pedro Páramo*, originally published in 1955, has been translated into English, French, Italian, German, Czechoslovakian, Dutch, Danish, Swedish, and Norwegian. At present Rulfo heads the editorial department of the Instituto Nacional Indigenista.

### Commentary on his work

Juan Rulfo established himself as a master of prose fiction with just two books, *El llano en llamas* (1953) and *Pedro Páramo* (1954). The latter, a novel, has been translated into a dozen languages, including English. His Spanish-speaking admirers and disciples are divided into three groups—those who prefer the stories of *El llano en llamas*, those who prefer the novel, and those who shift their choice each time they reread one or the other. The locale of his narratives is a rural area bypassed by progress. His characters are anachronistic creatures, some of whom have already passed from the world of the living. Their interior monologs are the starkly regionalistic and folkloric language of men who are at home with the supernatural, the human, the all-too-human, and even the subhuman. Is Rulfo's technique of revealing their reality through dream-like states, fantasy, stream-of-consciousness, and suspension of time, Joycean or Faulknerian?

The question is irrelevant. The reader is soon hypnotized by these spell-binding stories and novel and feels that they have the agelessness of biblical texts and Mayan and Nahuatl myths. Should a post-nuclear posterity stumble across these writings, with no catalogs to consult, they could not pigeonhole them by national origin or rhetoric and might well take them to be universal fables of life and death, of unknown authorship. The art of Rulfo has been the subject of stylistic analyses, among which is a thoughtful book by the Paraguayan critic Hugo Rodríguez Alcalá, entitled *El arte de Juan Rulfo; historias de vivos y difuntos* (Mexico, 1965).

### Selective bibliography

El llano en llamas, y otros cuentos. [México] Fondo de Cultura Económica [1953] 170 p. (Letras mexicanas, 11)

PQ7297.R89L6

Pedro Páramo. [México] Fondo de Cultura Económica [1955] 155 p. (Letras mexicanas, 19)

PQ7297.R89P4

### Translated works

The burning plain, and other stories. Translated with an introduction by George D. Schade. Illustrated by Kermit Oliver. Austin, University of Texas Press [1967] 175 p. illus. (Texas Pan-American series)

PZ4.R935 Bu

Pedro Páramo. Translated by Lysander Kemp. New York, Grove Press [1959] 123 p.

PZ4.R935 Pe

## Carlos Sabat Ercasty, 1887-

Uruguay. *Poems in Spanish recorded at the Facultad de Humanidades y Ciencias, Universidad de la República, Montevideo, November 12, 1958. Approximate time: 28 minutes. LWO 3805.*

### Material recorded

From *Vidas*

La joven de la fruta

From *Himno a Rodó, Oda a Rubén Darío*

Oda a Rubén Darío

From *El vuelo de la noche*

El hada de los jardines

From *Libro del mar*

Alegria del mar

### Biography

Carlos Sabat Ercasty was born in Montevideo on November 4, 1887. After completing his studies at the Universidad de Montevideo, he became an aide at the Alta Corte de la Justicia and later a reporter for the newspapers *El Día* and *La Razón*. For many years he held faculty posts in literature at the Escuela Normal de Señoritas and in mathematics at the Escuela Industrial Canelones. He was also an administrative official of the Escuela de Educación Industrial but is now retired. In 1930 *Libro del amor*, one of the volumes in Sabat Ercasty's poetic series entitled *Poemas del hombre*, won an award from the Ministerio de Instrucción Pública. Today he heads the Ministry's Department of Secondary Education.

### Commentary on his work

A profound thinker endowed with a degree of lyricism rarely displayed even by ardent romanticists, Sabat Ercasty initiated with his book *Pantheos* in 1907 a copious production of odes, hymns, pastorals, dithyrambs, and sonnets. Special mention should be made of the series *Poemas del hombre*, composed of seven volumes issued between 1922 and 1958. His poetry, with its dualistic shifts from sensuality to mysticism, from pantheism to belief in metempsychosis, dazzled the more effervescent of the younger poets, including the 20-year-old Pablo Neruda, during their formative periods. However, his much-admired exuberance and vitality later failed to influence these youths.

Sabat Ercasty's bibliography includes, in addition to lyric and dramatic poetry, a study in depth of the Uruguayan poetess María Eugenia Vaz Ferreira, *Retratos de fuego* (1954).

### Selective bibliography

- Himno a Rodó, Oda a Rubén Darío. Montevideo, 1939. [6] p. port.  
(Cuaderno no. 1) PQ8519.S24H5 1939
- Libro del amor. Montevideo, Impresora Uruguaya, 1930. 86 p. (*His Poemas del hombre*) PQ8519.S24L45
- Libro del amor. Montevideo, Tall. Gráf. de la Escuela Industrial no. 1, 1922. 91 p. (*His Poemas del hombre*) PQ8519.S24L47 1922
- Poemas del hombre. Montevideo ["La Joya Literaria," Alsina] 1921. 151 p. PQ8519.S24P6
- Retratos del fuego: María Eugenia Vaz Ferreira. Santiago de Chile, Tall. Gráf. Casa Nac. del Niño, 1954. 157 p. PQ8519.V33Z85
- Vidas (poemas). Montevideo, Tall. Gráf. de la Escuela Industrial no. 1, 1923. 118 p. plates. PQ8519.S24V5
- El vuelo de la noche (poemas). (Xilografías de F. Lanau) Montevideo, Tall. Gráf. de la Escuela Industrial no. 1, 1925. 157 p. illus., plates. PQ8519.S24V8



# Josep Maria de Sagarra, 1894-1961

*Spain. Poems in Catalan recorded at the Sociedad Española de Rafiodifusión, Barcelona, 1951. Time: 12 minutes. LWO 2312.*

## Material recorded

From *Cançons de taverna i d'oblit*  
Cançó de taverna

From *Cançons de rem i de vela*  
"Vinyes verdes vora el mar"

From *Cançons de totes les hores*  
Cançó de passar cantant  
Balada dels tres fadrins  
Cançó de la Francisqueta  
Cançó del capvespre

## Biography

Josep Maria de Sagarra was born in Barcelona on March 5, 1894. He studied at the Institut de Reus and at a Jesuit school. Although he obtained a law degree at the Universitat de Barcelona and studied at the Instituto Diplomático y Consular in Madrid, Sagarra's early interest in literature and the theater drew him away from a career in law or diplomacy. His first verses appeared in *La Revista Universitària*, and after graduation from the university, he joined the Ateneu of Barcelona where he became part of a group called L'Avenç—a nucleus for artistic and literary experimentation. In 1914 his first book, *Primer llibre de poemes*, was published. In 1918 Sagarra's first theatrical production opened in Madrid. Four years later he went to Berlin as a correspondent for *El Sol* and traveled widely in Central Europe. During the early 1930's Sagarra's works won several awards: the Ignasi Iglésies Prize, the Crexells Prize, and in 1935, the Folguera Prize for *Àncores i estrelles*. In 1936, fleeing the Civil War, he settled for awhile in Paris and then embarked on a voyage to Tahiti. Upon his return to Paris he began a translation into Catalan of Dante's *Divina Comedia*. When he settled again in Barcelona in 1940, Sagarra dedicated himself to translating Shakespeare's dramatic works and to completing his own verse composition *El Poema de Montserrat*. After

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His name is established as José Maria de Sagarra in the Library of Congress catalog.

World War II he made several trips to other European countries, produced numerous works for the theater, and continued to do translations. He died in his native city on September 27, 1961.

### Commentary on his work

Nothing is contrived or deliberately modern in the poetry of Sagarra; no major surprises, only consistent literary quality and a boundless love for the beauty of Catalan landscape, traditions, and attitudes. Sagarra is such an unselfconscious poet, he is so spontaneous and free from literary influences, that he is eminently easy to like, easy to read, easy to enjoy. His enemies have accused him of being facile, an accusation to which every fertile writer is exposed. His poetry seems to move effortlessly in many directions. Religious poetry is one of them, yet one could consider his poems about animals and children to be his most typical. Sagarra humanizes whatever he touches, be it God, a landscape, an object. He is probably not a genius, only a great, warm personality expressing his sensitivity through poems, which, for his countless readers, is more than enough. ]Manuel Durán]

### Selective bibliography

- Ancores i estrelles. Xilografies de E.-C. Ricart. Barcelona [1949] 104 p. illus. (part. col) PC3941.S3A7 Rare Bk. Coll.
- Cançons de rem i de vela. [4. ed.] Barcelona [Editorial Selecta, 1947] 169 p. (Biblioteca Selecta, 30) PC3941.S3C3 1947
- Cançons de totes les hores. Barcelona, Altés, 1925. 120 p. 4PC Cat. 32
- El comte Arnau, poema. Barcelona, Llibreria Catalònia, 1928. 331 p. port. PC3941.S3C6
- El mal caçador. [n.p.] 1916. 141 p. 4PC Cat. 41
- Obres completes: Poesia. Pròleg d'Octavi Saltor. Barcelona, Editorial Selecta [1962] xlvii, 1259 p. port. (Biblioteca perenne, v. 19) PC3941.S3A17 1962
- El poema de Montserrat. Barcelona, Editorial Alpha [1956] 506 p. illus. PC3941.S3P57
- Primer llibre de poemes. [n.p., 1914] 101 p. 4PC Cat. 40

### Translated works

- The Montserrat. [English translation by John Forrester. 6th ed.] Barcelona, Editorial Noguer [1962] 32, [44] p. illus., maps. (Andar y ver: guides to Spain) DP302.M6S33 1962

## Gustavo Sainz, 1940-

*Mexico. Prose in Spanish recorded at the Library of Congress, Washington, D.C., July 18, 1972. Approximate time: 1 hour. LWO 6980.*

### Material recorded

Selections from *Gazapo*

Selections from *Obsesivos días circulares*

### Biography

Gustavo Sainz was born in Mexico City on July 13, 1940. He studied law and philosophy and letters at the National University and later became a part-time professor at the university's school of political and social sciences. Sainz is an editor for *Caballero* and *Claudia* and is the publisher of two other magazines, *Eclipse* and *Audacia*. He is also special assistant for publications to the Secretaría de Educación Pública, where he has pioneered an ambitious program of publishing and distributing inexpensive but handsomely executed paperback books on Mexican history, literature, and culture, as well as some international classics. Mr. Sainz, who began his publishing career drawing cartoon characters, also designs book covers and supervises the art work for the magazines he publishes. He wrote his first novel, *Gazapo* (1965), when he was 24 and a brief autobiography in 1966. His next novel, *Obsesivos días circulares* (1969), was written while he was attending the International Writing Program at Iowa University on a Ford Foundation grant in 1968. He has won two Dios de Plata awards for movie scripts. Sainz resides in Mexico City. He visited Washington in July 1972 with his wife Rosita, a librarian who participated in a multinational librarian's program sponsored by the U.S. Department of State.

### Commentary on his work

Gustavo Sainz is regarded by many critics as the most promising of the newest "New Wave" of Mexican novelists. In *Gazapo* he reveals the world of middle-class teenagers in Mexico City. The novel could be set in any urban environment where international crosscurrents make up the vocabulary of the young. *Gazapo* is frank and realistic. The story is examined from several points of view, made possible by the central character's use of a tape recorder. The young people's world is closed to adults, and teenagers test the values of their parents' society.

In his second novel, *Obsesivos días circulares* (1969), Sainz again uses popular language, mixing it with the avant-garde conversational style of European youth. His numerous references to 20th-century literary and culture heroes are somewhat reminiscent of Julio Cortázar's style. English words pepper the narrative and add a cosmopolitan touch to the prose. The action revolves around paraphernalia dear to the characters: tape recorders, rock and jazz records, television, books, magazines, and telephones.

Frankness is the basis of both novels' charm; the characters' speech identifies them and word plays are woven throughout. *Gazapo* has been translated into English, French, Italian, and Persian. There is little doubt that the author's bold, young style appeals to an international audience. [Georgette M. Dorn]

### Selective bibliography

- Gazapo; [novela. México, J. Mortiz, 1965] 189 p. (Serie del volador)  
PQ7298.29.A35G3
- Gustavo Sainz. Prólogo de Emmanuel Carballo. México, Empresas Editoriales [1966] 62 p. (Nuevos escritores mexicanos del siglo XX presentados por sí mismos) PQ7298.29.A35Z5
- Obsesivos días circulares. [México, J. Mortiz, 1969] 266 p. (Novelistas contemporáneos) PQ7298.29.A3502

# Sebastián Salazar Bondy, 1924-1965

*Peru. Poems in Spanish recorded at the United States Information Service, Lima, September 15, 1958. Approximate time: 26 minutes. LWO 3792.*

## Material recorded

From *Conducta sentimental* and *Confidencia en alta voz*

Confidencia en alta voz  
El poeta conoce la poesía  
Costa y mujer  
Elogio de la carne  
Remordimiento en alguna calle

From *Conducta sentimental*

Todo esto es mi país

From *Conducta sentimental* and *Confidencia en alta voz*

El domingo  
Cita en el bullicio  
Tres vales criollos  
Los amigos  
Pueblo español  
Desde el corazón  
Sueño del extranjero

From *Confidencia en alta voz*

¿Religión?

From *Conducta sentimental* and *Confidencia en alta voz*

Adiós en Santander

## Biography

Sebastián Salazar Bondy was born in Lima in 1924 and was educated in the humanities at the Universidad de San Marcos. He won recognition as a writer for the first time while working as the secretary general of the Biblioteca Nacional with his play *Amor, gran laberinto*, winner of the 1947 Premio Nacional de Teatro. He spent the next three years in Buenos Aires where he wrote *Rodil*, awarded the same prize in 1951. After a five-year period in Lima, during which he did editorial work for *La Prensa* and collaborated on *El Comercio*, he traveled to Paris on a French government grant to study theater direction at the Conservatoire National. Upon his return to Lima, he founded the innovative Club de Teatro de Lima, had a play, *Dos viejos van*



*por la calle*, selected as the Peruvian entry in a Brazilian government theater competition, and received the Premio Nacional de Periodismo. During the last few years of his life, Salazar Bondy lived in Buenos Aires. He died in Lima on July 4, 1965.

### Commentary on his work

Sebastián Salazar Bondy was one of the most talented poets and playwrights of modern Peru. His death at the age of 41 was a great loss to his country and a shock to friends in Buenos Aires and Paris, where he had lived and worked. From 1944 to 1965 he published nine books of verse and various other volumes, including seven dramas and six plays (printed in Lima, Buenos Aires, Madrid, Bogotá, and Havana). In addition, in 1957 he published a collection of stories dealing with the adventures of Latin Americans in Paris, based on his own experiences while he was a student of theatrical arts at the Conservatoire d'Art Dramatique (1956-57), and a polemic essay on the "horrible" cultural and social patterns of the Peruvian metropolis, entitled *Lima, la horrible*. This pamphlet was published in Lima in 1964 and had a second edition in Mexico City in the same year. His earlier verse was akin to the so-called "pure" poetry prevalent in Peru in the second quarter of the century, although he consistently avoided the preciousness and obscurity of many of the "purists." His more mature work, *Confidencia en alta voz* (1960); *Conducta sentimental* (1963), and *El tacto de la araña* (1965), represented his growing concern for the fate of the individual in a vitiated society. His position, that of a moralist, was made all the more persuasive by two salient characteristics: his intellectual grasp of the human condition and his luminous poetic idiom.

On July 4, 1966, the first anniversary of his death, his admirers issued a second edition of *El tacto de la araña* which included seven unpublished poems under the general title "Sombras como cosas sólidas," borrowed from a canticle of Dante's *Purgatorio*. These compositions appearing posthumously constitute a valuable addition to his work as a major poet. Salazar Bondy's contribution to the Peruvian theater of this century was made as both a dramatist and stage technician. His own plays, published and produced in Lima and a few other capitals, established him as a playwright of unusual talent and versatility. They are characterized as sophisticated, social and expressionist dramas freed from the tradition of simpleminded folklore and hero worship.

### Selective bibliography

- Conducta sentimental, [poemario. Bogotá, Editorial Celza, 1963]  
69 p. PQ8097.S233C6
- Confidencia en alta voz, poemas. Lima, Ediciones Vida y Palabra,  
1960. 93 p. PQ8497.S22C6

- Lima la horrible. [Lima] Populibros [1964] 99 p. (Populibros peruanos.  
8. ser., 38) F3601.S2 1964
- Obras. v. 1+ Lima [F. Moncloa, 1967+] PQ8497.S23 1967
- El tacto de la araña; sombras como cosas sólidas, poemas, 1960-1965;  
Sebastián Salazar por el mismo. [Lima] F. Moncloa [1966]  
68 p. PQ8497.S22T3

# Pedro Salinas, 1892-1951

*Spain. Poems in Spanish recorded at the Library of Congress, Washington, D.C., December 24, 1946, and December 14, 1950. Approximate time: 40 minutes; 2 hours. LWO 2072; LWO 1740.*

## Material recorded

### *El contemplado*

(Accompanied by a short comment by the poet).

#### From *Presagios*

No. 2

No. 3

No. 4

No. 13

No. 24

No. 30

No. 40

No. 48

No. 49

#### From *Seguro azar*

Figuraciones

Vocación

El zumo

Sin voz, desnuda

Orilla

Don de la materia

La distraída

Soledades de la obra

Más

La concha

Mirar lo invisible

Busca, encuentro

Atalanta

Fe mía

Playa

Triunfo suyo

#### From *Fábula y signo*

La otra

Mar distante

Lo nunca igual

Respuesta a la luz

Radiador y fogata  
Escorial I  
Escorial II  
Afán  
La resignada  
La sin pruebas  
Luz de la noche  
Pregunta más allá

From *La voz a ti debida*

"Sí, por detrás de las gentes"  
"Por qué tienes nombre tú,"  
"¡Qué gran vispera el mundo!"  
"Para vivir no quiero"  
"Todo dice que sí."  
"Amor, amor, catástrofe."  
"¡Qué día sin pecado!"  
"¡Sí, todo con exceso!"  
"Qué alegría, vivir"  
"Cuando cierras los ojos"  
"¿Hablamos, desde cuándo?"  
"La materia no pesa"  
"Se te está viendo la otra"  
"La frente es más segura"  
"No quiero que te vayas,"  
"¡Qué de pesos inmensos,"  
"Lo encontraremos, sí."  
"Qué cuerpos leves, sutiles,"  
"¿Y si no fueran las sombras?"  
"¿Las oyes cómo piden realidades?"

From *Razón de amor*

"Ya está la ventana abierta"  
"¿Acompañan las almas? ¿Se las siente?"  
"A veces un no niega"  
"Lo que queremos nos quiere,"  
"Pensar en ti esta noche"  
"¿Cuántos años?"  
"¿No sientes el cansancio redimido?"  
"Nadadora de noche, nadadora"  
Salvación por el cuerpo  
Suicidio hacia arriba  
La felicidad inminente

From *Todo más claro y otros poemas*

El inocente:

"Esta sombra pareja que me sigue"  
"Todavía no lo sé"  
"Lo que esa nube en la mañana escriba"  
"Tras de tanto buscarlo en lo profundo"

La vocación  
Ángel extraviado

Todo más claro:

- I. Las cosas
- II. En ansias inflamada
- III. Verbo
- IV. El poema

### Biography

Pedro Salinas was born in Madrid on November 27, 1892. He was educated at the Instituto de San Isidro and at the law school of the Universidad de Madrid. Soon convinced that he had no vocation for the law, Salinas decided to enroll in the school of philosophy and letters. After teaching at the Sorbonne for three years as a guest lecturer in Spanish, in 1917 he obtained his doctoral degree from the Universidad de Madrid. The next nine years were spent as professor at the Universidad de Sevilla and at the Santander International Summer School, followed by several months in Cambridge, England. Upon his return to Spain, Salinas held faculty posts at the Instituto de Estudios Históricos and at the Universidad de Madrid. In 1936 he came to the United States as a visiting professor at Wellesley College. The following year, the college conferred upon him the title of doctor honoris causa. He remained there for several years and in 1940 joined the faculty of The Johns Hopkins University. Many of his summers were spent at Middlebury College, the University of California at Berkeley, the University of Southern California, and Duke University. From 1942 to 1945 Johns Hopkins granted him leave so that he might teach at the Universidad de Puerto Rico. It was during his stay there that he wrote *El contemplado*. Throughout his career Salinas collaborated regularly on the Spanish reviews *Prometeo*, *España*, and *Revista de Occidente*. On December 4, 1951, he died in Boston and was buried in San Juan, Puerto Rico.

### Commentary on his work

Pedro Salinas is a member of the post-World War I generation of poets, composed of Jorge Guillén, Federico García Lorca, Rafael Alberti, Dámaso Alonso, and Gerardo Diego, who simultaneously revived Spanish poetry and gained early recognition for their own works. Salinas and Jorge Guillén wrote intellectual poetry influenced by the spiritual lyricism of the great Juan Ramón Jiménez.

Salinas' style as a poet reflects his scholarly reading, as his verse is built around concepts rather than sensations. One of his themes is love in all of its phases, which he describes in the form of "pure poetry." His insights and references to everyday life create a natural and free poetic style, and his enthusiasm for amusing, childish pleasures imbues his work with a sense of wonder and innocence. Jorge Guillén considers Salinas the "master of delights."



Salinas also loved speed and was fascinated by automobiles and other modern gadgets. However, he surrendered himself to fate (azar) when riding in a car and conveyed this feeling of mystery in his poems. The world of ideas and symbols which Salinas created possesses great poetic unity. "The poet places himself before reality," he maintained, "in order to create something else." The creation of Pedro Salinas, superimposed upon the reality of 20th-century man's predicaments, is an original expression of universal feelings.

In addition to poetry, Salinas wrote plays, short stories, and novels. *Reality and the poet in Spanish Poetry* (1940), his contribution to the field of literary criticism, has not been published in Spanish. Salinas will be remembered primarily as one of the most outstanding Spanish poets.

The Library of Congress, in cooperation with the Institute of Puerto Rican Culture, has issued a record of Pedro Salinas reading *El contemplado* (HPL-1). The Library also has a magnetic tape of a three-hour-long conversation between Pedro Salinas and Jorge Guillén concerning poetry. [Georgette M. Dorn]

### Selective bibliography

- El contemplado*, tema con variaciones. México, Editorial Stylo, 1946.  
78 p. (Nueva floresta, 4) PQ6635.A32C6
- Ensayos de literatura hispánica, del "Cantar de mio Cid" a García Lorca. Ed. y prólogo de Juan Marichal. Madrid, Aguilar, 1958.  
404 p. (Ensayistas hispánicos) PQ6032.S25
- Fábula y signo. [Madrid] Editorial Plutarco, 1931. 113 p.  
PQ6635.A32F3 1931
- Poesías completas. [3. ed.] Preparada y revisada por Juan Marichal. Madrid, Aguilar, 1961. 490 p. (Colección literaria: novelistas, dramaturgos, ensayistas, poetas) PQ6635.A32A17 1961
- Presagios (con una vista de P.S. por Juan Ramón Jiménez). Madrid, Índice, 1923 [i.e. 1924] 88 p. port. (Biblioteca de Índice, 7)  
PQ6635.A32P7 Rare Bk. Coll.
- Razón de amor; poesía (1936). Buenos Aires, Editorial Losada [1952]  
96 p. (Biblioteca contemporánea, 232) PQ6635.A32R3
- Seguro azar. Madrid, Revista de Occidente [1929] 129 p.  
PQ6635.A32S4 1929
- Teatro completo. Prólogo de Juan Marichal. Madrid, Aguilar, 1957.  
427 p. (Colección literaria: novelistas, dramaturgos, ensayistas, poetas) PQ6635.A32A19 1957
- Todo más claro y otros poemas. Buenos Aires, Editorial Sudamericana [1949] 154 p.  
4PQ Span. Am. 1050
- La voz a ti debida, poema. Buenos Aires, Editorial Losada [1949]  
90 p. (Biblioteca contemporánea, [226]) PQ6635.A32V6

### Translated works

Lost angel and other poems; translations by Eleanor L. Turnbull, with Spanish originals including the hitherto unpublished poem "Lost angel" and a preface by Pedro Salinas. Baltimore, Johns Hopkins Press, 1938. xviii, 16a p. PQ6635.A32L6 1938

Reality and the poet in Spanish poetry. Baltimore, Johns Hopkins Press, 1940. 165 p. PQ6078.S3

The English text of these lectures is by Edith Fishtine Helman.

Sea of San Juan; a contemplation. Translation by Eleanor L. Turnbull, with Spanish original [El contemplado] Boston, Humphries [1950] 89 p. PQ6635.A32C62

Truth of two, and other poems; translations by Eleanor L. Turnbull. Selections from "La voz a ti debida" and "Razón de amor" with Spanish originals. Baltimore, John Hopkins Press, 1940. 289 p. PQ6635.A32V62

Zero; translation by Eleanor L. Turnbull, with Spanish original. Baltimore, Contemporary Poetry, 1947. 37 p. port (Distinguished poets series of Contemporary Poetry, v. 5) PQ6635.A32C43

## Carlos Samayoa Aguilar, 1899-

*Guatemala. Poems in Spanish recorded at the United States Information Service, Guatemala City, September 23, 1960. Approximate time: 34 minutes. LWO 3663.*

### Material recorded

From *La ciudad de la imagen*  
Soneto de la invocación  
Pórtico de la primera piedra  
Voz de las campanas  
Voz de las canteras  
Voz de las flores  
Voz del agua

From the author's typescript  
Hombre de pies descalzos  
Guatemala, te saludamos  
Modos de amar  
El poema de la mujer desnuda  
¿Qué se hizo el abanico?  
Jardinela  
El problema de los barquillos  
La danza de los pañales  
El secreto de Jardinela  
El bautizo

### Biography

Samayoa Aguilar was born August 1, 1899, in Guatemala City and graduated in 1918 from the Universidad de Guatemala, where he specialized in science and letters. In 1918 he began publishing in magazines and literary reviews and in 1922 started writing for newspapers. He has been an editor of *El Imparcial* for over 25 years.

### Commentary on his work

Self-restraint in imagery and seemingly effortless versification characterize the poetry of Samayoa Aguilar. In a cycle of poems prepared on the occasion of Guatemala City's fourth centennial, in which he pays homage to the Spanish colonists, he displays terse eloquence, and in a series of verse vignettes for and about children, he indulges in captivating whimsy. In a group of short stories published under

the title *Lo que no sucedió* (things that did not happen) Samayoa Aguilar ingeniously experimented with surrealistic storytelling.

**Selective bibliography**

La ciudad de la imagen, canto de Antigua. [Guatemala, Unión Tip.,  
1943] [16] p. PQ7499.S265C5

# Carlos Samayoa Chinchilla, 1898-

*Guatemala. Prose in Spanish recorded at the United States Information Service, Guatemala City, September 22, 1960. Approximate time: 30 minutes. LWO 3664.*

## Material recorded

From *Estampas de la costa grande*

Los hacheros

¿Qué le parece?

Anisillo

El guance

La doma

From *Madre milpa*

La lagartija de esmeraldas

## Biography

Samayoa Chinchilla was born December 10, 1898, in Guatemala City. After studying at the Instituto Nacional and the Escuela Politécnica, he left Guatemala at the age of 16 to travel in South America, Africa, Europe, and the United States, where he lived for two years. When he returned to his native country, Samayoa Chinchilla devoted himself to journalistic work. He was on the editorial staff of the *Diario de Centro América* for a number of years before being appointed director of the Secretaría Presidencial. Later, he became an under secretary to the president of Guatemala and an embassy official in Colombia and Venezuela. Formerly secretary general of the Dirección de Bellas Artes in El Salvador and director of the Guatemalan Biblioteca Nacional, Samayoa Chinchilla has in recent years been director of the Instituto de Antropología e Historia. He is president of the Guatemalan section of Grupo América.

## Commentary on his work

The material utilized by Samayoa Chinchilla in his much admired work belongs to a genre often cultivated in areas rich in pre-Hispanic folklore. Refusing to confine himself to Mayan mythology, he has reinterpreted certain legendary prototypes and episodes which to the reading public have been standard for so long. In his austerity and precision of expression, Samayoa Chinchilla is a fastidious writer who has enriched his stories and legends of Guatemala by adding themes and characters from all periods of his country's history. *Madre milpa*



(1934) is a classic in a genre to which he has contributed his own sensitive observations.

**Selective bibliography**

Estampas de la costa grande. [San Salvador] Ministerio de Cultura, Dirección General de Bellas Artes [1954] 152 p. illus.

PQ7499.S27E8

Madre milpa. Guatemala [Tip. Nacional] 1934. 203 p. illus.

PQ7499.S27M3

**Translated works**

The emerald lizard; tales and legends of Guatemala. Illustrated by the author. Trans. by Joan Coyne MacLean. With "The birth of corn" in Harriet de Onís' rendition. Indian Hills, Colo., Falcon's Wing Press [1957] 274 p. illus.

PZ3.S1864 Em

Translation of *Madre milpa*.

## Luis Alberto Sánchez, 1900-

*Peru. Prose in Spanish recorded at the United States Information Service, Lima, September 17, 1958. Approximate time: 27 minutes. LWO 3793.*

### Material recorded

From *El Perú: retrato de un país adolescente*

Un retrato

Las ciudades, Lima

### Biography

Luis Alberto Sánchez, who is completing his third term as rector of the Universidad Nacional Mayor de San Marcos, was born in Lima on October 12, 1900. He was educated at the Universidad de San Marcos, receiving a doctorate in letters in 1922 and a law degree in 1926. During his student years Sánchez worked at the Biblioteca Nacional, where in 1928 he was named assistant director. He subsequently taught at the university and in secondary schools, edited the journal *Mundial*, and as a candidate of the Partido Aprista, was elected deputy from Lima in 1931. With a change of regimes shortly thereafter, Sánchez went into exile for several years. After a brief stay in Peru in 1934, he settled in Chile where he worked for Editorial Ercilla. From 1944 to 1948, when he went into exile again, he was deputy from Lima a second time, wrote for *Jornada*, and returned to the university, first as professor, then dean of the facultad de letras, and finally, rector of the university. His second term as rector began in 1961. Sánchez was elected national senator from Lima in 1963 and presided over the Senado in 1966. He is a member of the Academia Nacional de la Historia, the Colegio de Abogados, the Ateneo de Lima, and the P.E.N. Club. Two of his award-winning books, among his vast production of works on literature, social criticism, history, and biography, are *Aladino o vida y obra de José Santos Chocano* (1960) and *El Perú, retrato de un país adolescente* (1958).

### Commentary on his work

Luis Alberto Sánchez has been for several decades one of the most influential writers in the Spanish-speaking world. Peru—his native country—and Spanish America in general have been the constant preoccupation of his literary, historical, and sociological research and writing. His six-volume history of Peruvian literature, his novelized biographies of six extraordinary Peruvian personalities, his 100 essays

on representative Spanish American writers (from Garcilaso de la Vega to Borges and Neruda), and a score of interdisciplinary books characterized by erudition, heterodoxy, and militancy have been issued by the presses of Peru and the various countries where he has lived and worked (in some cases, as a political exile).

The titles of some of his principal works are *Don Manuel* (González-Prada) (Lima, 1930), *La Perricholi* (Santiago, 1936), *La literatura peruana* (Buenos Aires and Asunción, 1950), *Proceso y contenido de la novela hispano-americana* (Madrid, 1953), *Haya de la Torre y el Apra* (Santiago, 1955), *Escritores representativos de América* (Madrid, 1957), *Perú, retrato de un país adolescente* (Buenos Aires, 1959), *Aladino; o, Vida y obra de José Santos Chocano* (México, 1960), and *El doctor Océano; estudios sobre Don Pedro de Peralta Barnuevo* (Lima, 1967). On the occasion of the 40th anniversary of Sánchez' professorship at the Universidad Nacional de San Marcos, his admirers issued in April 1968 a 450-page book with selections from his vast literary output, entitled *Pasos de un peregrino son errante . . .*, under the editorship of his younger colleague, Jorge Puccinelli.

### Selective bibliography

Aladino; o, Vida y obra de José Santos Chocano. México, Libro Mex, 1960. 551 p. PQ8497.C5Z88

El doctor Océano; estudios sobre don Pedro de Peralta Barnuevo. Lima, Universidad Nacional Mayor de San Marcos [1967] 338 p. facsim., col. port. F3444.P39S2

Don Manuel; biografía de Manuel González-Prada, precursor de la revolución peruana. Portada de Málaga Grenet. (3. ed. corr.) Santiago de Chile, Ediciones Ercilla, 1937. 236 p. (Colección contemporáneos) PQ8497.G6Z78 1937

Escritores representativos de América. Madrid, Editorial Gredos [1957] 2 v. (Biblioteca románica hispánica. 2. Estudios y ensayos, 33) PQ7081.S247

Escritores representativos de América; segunda serie. [Madrid] Editorial Gredos [1963-64] 3 v. (Biblioteca románica hispánica. 7. Campo abierto) PQ7081.A1S3

Haya de la Torre y el Apra; crónica de un hombre y un partido. Santiago de Chile, Editorial de Pacífico [1955] 475 p. F3448.H3S3

La literatura parauana, derrotero para una historia espiritual del Peru. Buenos Aires, Editorial Guaranía [1950-51] 6 v. PQ8311.S35  
Vols. 3-6 have imprint: Asunción del Paraguay, Editorial Guaranía.

Pasos de un peregrino son errante; antología 1919-1968. Selección y prólogo de Jorge Puccinelli. Lima, 1968. xiv, 448 p. AC75.S238

- La Perricholi. Santiago de Chile, Ediciones Ercilla, 1936. 175 p. (Colección Contemporáneos) F3444.V56
- El Perú: retrato de un país adolescente. Buenos Aires, Ediciones Continente, 1958. 201 p. (Colección: Biografía de América, v. 1) F3408.S33
- Proceso y contenido de la novela hispano-americana. Madrid, Editorial Gredos [c1953] 664 p. (Biblioteca románica hispánica. 2. Estudios y ensayos, 11) PQ7082.N7S342

#### **Translated works**

- The presence of tradition; translation by Angel Flores. Washington, D.C., Division of Intellectual Cooperation, Pan American Union [1941] 7 leaves. (Points of view, no. 4) F1408.3.S345

# Augusto Frederico Schmidt, 1906-1965

*Brazil. Poems in Portuguese recorded at the Library of Congress, Washington, D.C., April 3, 1951. Approximate time: 49 minutes. LWO 1791.*

## Material recorded

From *Canto da noite*

Vos  
Os prisioneiros  
Morte do homen  
Momento  
A janela se abriu  
Morte da india  
Tristeza desconhecida  
Mar  
Os príncipes  
Canto da madrugada  
Adeus!

From *Estrêla solitaria*

Poema  
Destino da beleza  
Un pássaro  
Poema  
Noite de amor  
As rosas estão quase mortas  
Poema  
Sonata  
Encontro de Josefina  
Perdição de Josafina  
Josefina no coração das fogueirás  
Soneto  
Soneto  
Soneto  
Rosas

From *Mar desconhecido*

Soneto  
Elegia  
Ouviremos a voz do outono . . .  
A volta do filho pródigo



## Biography

Augusto Frederico Schmidt was born in Rio de Janeiro on April 18, 1906. His education began at a school in Lausanne, his family having settled in Switzerland to seek medical care for his mother. Upon his father's death in 1916, the family returned to Brazil. Schmidt entered the Colégio Pedro II in Rio de Janeiro in 1922 and while there began to write poems for a little Copacabana paper entitled *O Beira Mar*. Although continuing to write, Schmidt gave up his studies after his mother's death. He held several business jobs and then moved to São Paulo where he became acquainted with Mário de Andrade and other writers. At the age of 22 he published his first book, *Canto do brasileiro Augusto Frederico Schmidt* (1928). Two years later he launched a publishing house which first presented the young moderns and later the writers of the Northeast. His commercial interests expanded and soon he became a constant traveler to Europe and North America on business matters. From 1956 to 1961 he served as economic advisor and diplomatic envoy under President Juscelino Kubitschek. He was the Brazilian representative to Operation Pan-América and president of the Council of Twenty-one at the Bogotá Conference. During this period he continued to write, publishing *Babilônia* and *As florestas* in 1959. Schmidt was a member of the Associação Brasileira de Escritores, the Sociedade Felipe d'Oliveira, and the Associação Comercial of Rio de Janeiro. He died there on February 8, 1965.

### Commentary on his work

No one has a desire for poetry any longer!  
Yet how great is man's need to be a poet,  
To give vent to the feelings that swell  
    without ceasing, in formless desperation,  
In the deep sea of his heart!

Though written later, these lines well express the spirit of the young Augusto Frederico Schmidt at the time of his poetic debut in 1928—a spirit in complete contradiction to that of the modernist movement, then at its height. Sentiment, harmony, solemnity, romantic attitudes, “poetic” languages, classical forms such as the sonnet—all these had gone by the board. Verse was to be nationalistic in subject and prosaic in language; the “joke” poem was a characteristic creation of the epoch. These precepts and taboos Schmidt shattered at once. Yet he sought neither to do away with modernism nor to restore the conventional poetry that had preceded it. His desire was merely to be himself, to profit by the freedom that his contemporaries had brought to Brazilian literature, and to enlarge that freedom to permit use of whatever seemed valid in the heritage of the past. It is a credit both to Schmidt's talent and to the broadmindedness of the literati of the period that the new arrival on the scene found acceptance at once.

Yet it may be questioned whether this ready acceptance was for the best. A need to win over critics and public might perhaps have led to greater refinement of expression and greater development of thought and technique than one can find in reviewing Schmidt's career. From first to last his poems are very much the same, the principal variation being in quality, of which Schmidt was self-admittedly no judge.

Schmidt's themes, constantly repeated, may be reduced to four: night, the sea, regret for past love, premonition of death. All are treated as generalities in an imprecise, impressionistic manner. Emphasis is on the poet's reaction to them. Of his women, for example, we know little more than their names; they serve merely as a pretext for indulgence in nostalgia for lost love.

While a very large number of Schmidt's compositions are called sonnets, this means only that they are 14 lines in length. In them, as in other poems, he resorts constantly to free verse, his preference being long—frequently very long—lines of an odd number of syllables. Rhyme is absent, but often substituted by parallelistic devices, such as pairs or whole groups of lines beginning with the same word or words.

In this last regard, as well as in textual reminiscences and a certain solemnity of tone and exaltation of spirit, Schmidt shows an influence uncommon in Brazilian poetry—the Bible, more particularly the Old Testament, of which he translated the Song of Songs.

In evaluating the literary scene in Brazil a quarter of a century ago, certain critics spoke of Schmidt as bringing the modernist cycle to a close or initiating a neoromantic movement. Today, viewed in greater perspective, Schmidt's position is of less historic importance. He stands in isolation, less a man of his own time than one of more universal appeal, romantic in temperament, uneven in expression, a poet whose best compositions have the vague religiosity and solemn sonority of improvisations at the organ. [Ralph E. Dimmick]

### Selective bibliography

Antologia poética. Seleção de Waldir Ribeiro do Val, introdução de Bernardo Gersen. [Rio de Janeiro] Leitura [1962] 148 p.

PQ9697.S4A6 1962

Babilônia, [poesia] Rio de Janeiro, Livraria São José, 1959. 104 p.

PQ9697.S4B3

Canto da noite. (Nova ed.) [Rio de Janeiro] AGIR, 1946. 128 p.

PQ9697.S4C26 1946

Canto do brasileiro Augusto Frederico Schmidt (poema). Rio de Janeiro, Typ. — Rua Senhor dos Passos, 60, 1928. 19 p.

PQ9697.S4C3

Ciclo da Moura; poemas inéditos. Agua-forte e água-tinta de Cicero Dias. [Rio de Janeiro] Sociedade dos Cem Bibliófilos do Brasil [1967] 67 p. illus.

PQ9697.S4C48 1967 Rare Bk. Coll.

- Estrella solitaria. Capa de Santa Rosa. Rio de Janeiro, J. Olympio, 1940. 221 p. PQ9697.S4E7
- Mar desconhecido, poesia. Rio de Janeiro, J. Olympio, 1942. 154 p. PQ9697.S4M3
- Poesias completas, 1928-1955. Rio de Janeiro, J. Olympio, 1956. 802 p. PQ9697.S4A17 1956
- Sonetos. Rio de Janeiro, Rio Gráfica e Editora, 1965. 297 p. illus. PQ9697.S4S6

## Stella Sierra, 1923-

*Panama. Poems in Spanish recorded at the Corporación Panameña de Radiodifusión, Panama City, September 10, 1960. Approximate time: 20 minutes. LWO 3676.*

### Material recorded

From *Palabras sobre poesía*  
Mi credo

From *Libre y cautiva*  
Libre y cautiva  
Evocación de la alondra muerta  
El árbol reverdecido

From *Cuadernos hispanoamericanos*  
Elegía para unos ojos sin luz

From *Libre y cautiva*  
Presencia de tu ser  
Silva de amor para la hora del alba  
Encuentro de la isla  
Poema del mar en tres movimientos

### Biography

Stella Sierra was born in Aguadulce on July 5, 1923. She graduated from the Universidad de Panamá with a degree in education and taught for several years in secondary schools in the capital. As a journalist, she published a literary column in *Mundo Gráfico* and *Revista Épocas* for many years. As assistant director of the Departamento de Cultura of the Ministerio de Educación, she promoted government support for the publication of the works of Panama's most promising young writers. She has traveled widely and, after the publication of *Sinfonía jubilosa en doce sonetos* (1943), a verse collection which won the Ricardo Miró prize, was well received by Leopoldo Panero and other leading Spanish poets in Madrid. Subsequent to her visit there, the Instituto de Cultura Hispánica printed selections of her poems in *Cuadernos hispanoamericanos*. She has most recently been a cultural affairs commentator for the Panamanian national television network.

### Commentary on her work

In 1942, when Stella Sierra was awarded the important Ricardo Miró

prize for a sonnet sequence later published in Buenos Aires, she was recognized as a genuinely new voice in the Isthmus of Panama. Her jubilant lyricism and strictness of form seemed ageless when compared to traditional costumbrismo and surging surrealism. A later book *Libre y cautiva*, issued in Mexico City, added dramatic intensity to nature and love, her favorite themes, and demonstrated her skill in adopting her own free form of prosody.

### Selective bibliography

Elegia para unos ojos sin luz. Cuadernos hispanoamericanos, v. 9, mayo/junio 1949: 577-581. AP63.C6697 v. 9

Libre y cautiva. México, Editorial Stylo, 1947. 92 p. PQ7529.S5L5

Poesía. San Salvador, Ministerio de Educación, Dirección General de Publicaciones [1962] 136 p. (Colección Poesía, v. 14)  
PQ7529.S5P6



## Clara Silva, 1910-

Uruguay. Poems in Spanish recorded at the Servicio Oficial, Difusión Radio Eléctrica, Montevideo, November 15, 1958. Approximate time: 30 minutes. LWO 3806.

### Material recorded

From *La cabellera oscura*  
El retrato  
La cabellera oscura

From *Memoria de la nada*  
El cuerpo  
Celebremos la muerte  
El patio de Damero

From *Los delirios*  
Derrumbado en mi cuerpo  
Yo soy aquella  
Visítame, Señor  
Oscura claridad  
Hecha de Ti  
Hasta cuando, en el ser  
¿Dios de qué?  
Por más perdida  
Mírame cómo estoy  
Si no te veo

### Biography

Clara Silva, the wife of the poet-critic Alberto Zum Felde, was born in Montevideo on October 12, 1910. Her first published work, *La cabellera oscura*, appeared in 1945. This volume of poetry and all her succeeding collections of verse and novels, have won first prizes from the Ministerio de Instrucción Pública and the Consejo Departamental de Montevideo. The latter awarded her top prize in the 1960-61 poetry competition for *Las bodas*. At present, Clara Silva works at the Instituto de Investigaciones y Archivos Literarios and continues to collaborate on such newspapers and periodicals as *El Nacional* (Caracas), *Revista Nacional de Montevideo*, *Asir*, *Deslinde*, and *El Bien Público*.

### Commentary on her work

Clara Silva's first book, *La cabellera oscura* (Buenos Aires, 1945), was

a revelation to both reviewers and readers of poetry in the two capitals of the River Plate. Here was a poet who had not hurried to publish but waited until she had reached emotional and esthetic maturity. Subsequent books of verse confirmed her mastery of self-expression in a diversity of forms, her human—all too human—depth, and a tortured metaphysical dimension. Soon after she was recognized as a major voice in Uruguayan poetry (scarcely equaled in other Hispanic areas), Clara Silva revealed her talent as a novelist in *La sobreviviente* (Buenos Aires, 1951) and confirmed it with two additional novels published in 1962 and 1964. These implacably realistic and existentialist novels, resourceful in technique, are not the whim of a poet dabbling in other genres, but the self-expressive creation of a born storyteller. Clara Silva has not neglected her poetry; since 1951 she has published four new books of verse, two of which, *Los delirios* (1954) and *Las bodas* (1960), are possibly prèeminent.

### Selective bibliography

- Antología. Presentación de Carlos Brandy. Montevideo, Arca [1966] 99 p. (Poetas de Arca) PQ7797.S53A6 1966
- Las bodas. Portada de Oscar García Reino. Montevideo, Ediciones Atenea [1960] 44 p. PQ7797.S53B6
- La cabellera oscura, [poemas] Estudio preliminar por Guillermo de Torre. Buenos Aires, Editorial Nova [1945] 108 p. (Colección Paloma) PQ7797.S53C3
- Los delirios. Montevideo, Ediciones Salamanca, 1954. 88 p. PQ7797.S53D4

# Jesús Silva Herzog, 1892-

*Mexico. Prose in Spanish recorded at the Universidad Nacional Autónoma de México, Mexico City, November 4, 1960. Approximate time: 21 minutes. LWO 3644.*

## Material recorded

From *Meditaciones sobre México, ensayos y notas*  
Recordación geográfica  
En el tiempo lejano  
La epopeya y la conquista

## Biography

Silva Herzog was born on November 14, 1892, in San Luis Potosí. He attended the Seminario there and the Universidad Nacional in the capital. He began teaching in 1919 and continues to do so. Silva Herzog has taught at many educational centers including El Colegio Nacional, Universidad Nacional, most of the leading universities of Latin America, and a few in the United States and Western Europe. He founded and directed the magazines *Revista Mexicana de Economía*, *El Petróleo en México*, and *El Trimestre Económico*, as well as the Instituto Mexicano de Investigaciones Económicas. Since 1942 he has directed the publication of *Cuadernos Americanos*. In the past, Silva Herzog has been director of Economic Statistics, assistant minister of education, and general manager of Mexican Petroleum. Silva Herzog is a member of the Academia Mexicana de la Lengua and of the Real Academia Española.

## Commentary on his work

In the vast area of Hispanic culture Jesús Silva Herzog is highly regarded as the founder and editor of *Cuadernos Americanos*, the journal published in Mexico City since 1942. Its book-length issues are a treasured collectanea of creative writing and social thinking, contributed by an international board of writers. Such a single-handed, major undertaking in the search for continental identity has not prevented Silva Herzog from continuing his individual contributions as an economist, historian, and essayist. One of his most recent books is *Inquietud sin tregua* (1965), a collection of essays and articles written in the 1937-65 period on Mexican and world problems. Earlier titles among his numerous publications are *Breve historia de la Revolución Mexicana* (two volumes, 1960) and *Historia de la expropiación de las empresas petroleras* (third edition, 1964).

### Selective bibliography

- Breve historia de la revolución mexicana. México, Fondo de Cultura Económica [1960] 2 v. illus., facsim., ports. (Colección popular, 17) F1234.S586
- Historia de la expropiación de las empresas petroleras. [3. ed.] México, Instituto Mexicano de Investigaciones Económicas, 1964. 205 p. HD9574.M6S435 1964
- Inquietud sin tregua; ensayos y artículos escogidos, 1937-1965. México, Cuadernos Americanos, 1965. 367 p. HN27.S5
- Meditaciones sobre México, ensayos y notas. México [Cuadernos Americanos] 1948. 269 p. (Ediciones Cuadernos Americanos, 14) AC75.S363

## Fernán Silva Valdés, 1887-

Uruguay. Prose and verse in Spanish recorded at the Facultad de Humanidades y Ciencias, Universidad de la República, Montevideo, November 18, 1958. Approximate time: 8 minutes. LWO 3807.

### Material recorded

From *Poemas nativos*

Los potros

From *Los romances chúcaros*

Romance de los potrancos azules

Romance del viento blanco

### Biography

Silva Valdés was born in Montevideo on October 15, 1887, but spent his childhood years in Sarandí del Yí in the Pampa region. He returned to the capital during adolescence, a period when his preferences in literature were *Fausto* and *Martín Fierro*. Although he has lived an urban existence ever since then, his interest in the Gaucho or criollo life of the plains grew and consistently found expression in his poetry. At 14 he began composing verses and at 26 published his first book, *Ánforas del barro*. His most representative collections of poems, *Poemas nativos* (1925) and *Los romances chúcaros* (1933), are imbued with the folkloric elements he came to appreciate as a child. In 1930, *Intemperie* was awarded the Ministry of Public Instruction prize.

### Commentary on his work

Silva Valdés is the most representative poet of the movement that was christened *nativismo* to emphasize its cult of traditional values, the physical environment, and indigenous characteristics. This *nativismo* was one additional phase of the century-long Spanish American quest for cultural identification. It suited special circumstances in the 1920's, namely, the decomposition of 19th-century modernist practices in the writing of verse. Uruguay, a small nation that had contributed more than its share toward the splendor of poetry when modernism was at its zenith, was now leading the way to the exaltation of a neglected heritage. In the case of Silva Valdés, we should recall that the first two books, issued in 1913 and 1917 respectively, were run-of-the-mill modernism, overburdened with exoticism and other characteristics of a remote French *décadence*. He broke a prolonged period of silence with the publication in 1921 of *Agua del tiempo* (The



water of time). The contrast between this simple title and the ornate titles of his earlier brochures (*Anforas del barro* and *Humo de Incienso*) was indicative of a radical transformation, both psychic and esthetic, on the poet's part. His locale and scenery, his *dramatis personae*, his values and mythology were a return to themes assiduously cultivated in the past. There was, however, a stylistic quality in this new book that was alien to the somewhat standardized Gaucho genre. Silva Valdés featured the standard educated language of the River Plate area, with Gaucho vocabulary reduced to a minimum. With such materials he produced in *Agua del tiempo* what poets aim at — poetry, not popularized anthropology. In subsequent works he included among his *dramatis personae* the new immigrants from Europe who came to populate the Pampa and extended his nativism to urban motifs, as exemplified in *Poemas nativos* (1925) and *Intemperie* (1930). Prose fiction and drama are other genres in which Silva Valdés has distinguished himself.

### Selective bibliography

- Agua del tiempo*. (5. ed. aum.) Montevideo, Palacio del Libro, 1930. 123 p. illus. PQ8519.S6A7 1930
- Antología poética, 1920-1955*. 2. ed., revisada y ampliada. Buenos Aires, Editorial Losada [1961] 273 p. PQ8519.S6A17 1961
- Humo de incienso* [poesías]. Montevideo, "Renacimiento" 1917. 120 p. PQ8519.S6H8
- Intemperie*. Montevideo, Palacio del Libro, 1930. 155 p. PQ8519.S6I6
- Poemas nativos*. [Montevideo] Río de la Plata, Agencia General de Liberia y Publicaciones, 1925. 131 p. port. PQ8519.S6P6
- Los romances clúcaros*. Estudio preliminar por José Pereira Rodríguez. Buenos Aires, Montevideo [1933] 205 p. port. PQ8519.S6R6

# Javier Sologuren, 1922-

*Peru. Poems in Spanish recorded at the United States Information Service, Lima, September 26, 1958. Approximate time: 25 minutes. LWO 3794.*

## Material recorded

From *Vida continua* (1944-1964)

From *Detenimientos*

"Hallo la transparencia . . ."

"Fragilidad de las hojas . . ."

Gravitación del retrato

Morir

El paseo

Elegía

Noción de la mañana

Las hojas entreabiertas

Corona del otoño

Pie de la noche

From *Dédalo dormido*

La visita del mar

Reloj de sombra

Casa de campo

Dama recóndita

Dédalo dormido

From the author's typescript

Bajo los ojos del amor

Vida continua

## Biography

Javier Sologuren, founder and director of the publishing house La Rama Florida, was born in Lima in 1922. He studied humanities at the Universidad de San Marcos (1940-44) and philology at the Colegio de México (1948-50). Sologuren has taught at the University of Lund in Sweden. In Peru he has been a professor at the Escuela Normal Superior, the Universidad Católica, the Universidad Agraria, and since 1960, professor of contemporary European literature at the Universidad de San Marcos. He won the Premio Nacional de Poesía in 1960.

## Commentary on his work

Javier Sologuren is one of the "pure" poets of Peru, who have distinguished themselves for their cult of form, search for the precise

word, and partiality to obscurity. In a 20-year period Sologuren wrote about 100 poems. Most of them were published in thin booklets of which a limited number of copies passed from hand to hand in literary circles. In 1960 he extended this procedure, on a nonprofit basis, to his fellow-poets by establishing a miniature publishing house called Ediciones La Rama Florida. In a five-year period the chimerical publisher issued about 100 chapbooks (including originals and re-editions), which represented most of the new voices of Peru. The new voices were not necessarily purists; they included a good number of social-minded poets, as well as others who preferred more individual modes of expression. Sologuren's verse finally became available in 1966 to the public at large in a standard size book, *Vida continua* (1944-64), in an edition of 1,000 copies. The 97 poems of this collection represent 20 years of strictness and austerity in his practice of poetry. Polar qualities of musicality and muted sound, clarity and ambiguity, and modernity and classicism characterize his poetic idiom. Sologuren has contributed to a better appreciation of his country's poetry in two anthologies edited by him. One, entitled *Poesía* (1963), in the series "Biblioteca de Cultura Peruana Contemporánea," covers the field from Manuel González Prada to Javier Heraud. The other anthology, *Poesía del Perú*, an outline of several centuries of Peruvian verse in Quechua as well as Spanish, was published in Buenos Aires in 1964 for a nonspecialized audience.

### Selective bibliography

- Poesía*. Con prólogo de L. A. Ratto. Lima, Ediciones del Sol, 1963. 209 p. (Biblioteca de cultura peruana contemporánea, 8)  
PQ8458.S6
- Poesía del Perú*, de la época precolombina al modernismo. [Selección y presentación por Javier Sologuren]. Buenos Aires, Editorial Universitaria de Buenos Aires [1964] 116 p. (Serie del Nuevo Mundo)  
PQ8451.S6
- Vida continua*, 1944-1964; [poemas] Lima, La Rama Florida, 1966. 166 p.  
PQ8497.S63V5

## Fausto Soto, 1907-

*Chile. Poems in Spanish recorded at the Library of Congress, Washington, D.C., March 4, 1963. Approximate time: 48 minutes. LWO 3949.*

### Material recorded\*

From *Estudios por instantes*  
No. 60

From *Preludio nuestro*  
Pastoral  
Clarín del día

From *Estudios por instantes*  
No. 58  
No. 4  
No. 56  
No. 5  
No. 15

From *Preludio nuestro*  
Madrigal de luto  
Variaciones de un tema  
Punto de inmersión

From *Estudios por instantes*  
No. 22  
No. 65

### Biography

Fausto Soto was born in San Fernando in 1907, studied at the Liceo San Fernando, and graduated from the Universidad de Chile with a degree in education in 1928 and a law degree in 1929. For the next eight years he taught philosophy courses at the Liceo Amunátegui and at the Escuela Militar. In 1938 he began a long and prominent career in his country's diplomatic service, holding an embassy post in Spain during the Civil War. During succeeding years he alternately occupied positions in London and Washington and at the Ministerio de Relaciones Exteriores in Santiago. In 1945 Soto was named secretary of the Chilean delegation to the San Francisco Conference, and throughout the 1950's he was a delegate to many United Nations

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\*Readings of the poems are interspersed throughout with extemporaneous comments by the poet on his work.

agencies. From 1961 to 1963 he was a minister at the embassy in Washington and an alternate delegate to the OAS. In 1964 he returned to Chile to serve as chief of the political department at Ministerio de Relaciones Exteriores. Since 1966 he has been Chilean ambassador to Canada. A regular contributor to *El Mercurio*, *La Nación*, *La Hora*, and *Ateneo*, Soto is also a member of Chile's Sociedad de Escritores.

### Commentary on his work

The Chilean poet Fausto Soto has spent most of his adult life abroad as a hard working diplomat in Madrid, London, Washington, and Ottawa. Unlike many of his Chilean contemporaries in the field of poetry, he concentrated his writing along the lines of his classical preferences, notably Saint John of the Cross. His clarity and intermingling of the subjective and the objective are characteristic of three brief books, *Guía de Soñadores* (1942, with a preface by Alfonso Reyes), *Preludio nuestro* (1945), and *Estudios por instantes* (1958).

### Selective bibliography

- Estudios por instantes. Santiago de Chile, Ediciones del Grupo Fuego, 1958. 80 p. PQ8097.S765E8
- Guía de soñadores. [Santiago de Chile, Empresa Letras, 1935] 151 p. (Colección de autores chilenos) PQ8097.S765G8
- Preludio nuestro, 1937-1942. México, [Tall. Gráf. de B. Costa-Amic] 1945. 54 p. PQ8097.S765P7



# Benjamín Subercaseaux, 1902-

*Chile. Prose in Spanish recorded at the Instituto de Investigaciones Musicales, Universidad de Chile, Santiago de Chile, October 7, 1958. Approximate time: 29 minutes. LWO 3771.*

## Material recorded

From *Jemmy Button*

Puesta de sol en un mar tropical  
Invierno en el Beagle  
Perros de a bordo

From *Chile, o una loca geografía*

Los pájaros de nuestros campos

From *Jemmy Button*

La muerte de Mr. Millard  
Los amores de Fuego y York

## Biography

Benjamín Subercaseaux was born in Santiago on November 20, 1902. He graduated in humanities from the Colegio de los Padres Franceses and during the three years he was enrolled in the Universidad de Chile medical school wrote *Daniel*, his first novel. In 1923 he enrolled in the Institute of Psychology at the University of Paris, received a doctorate in psychology, and toured Europe and North Africa before returning to Chile. In 1932, after a period of publishing articles under the pseudonym "Lord Jim," he undertook religious studies in Italy, becoming a convert to the Valdenses doctrine. In Chile he established a center for the propagation of his new faith. In 1942, as P.E.N. Club president, he toured several South American countries and led a vigorous opposition to his government's pro-Axis policy. After the war he was decorated by the French government for this position as he expressed it in his newspaper articles. In subsequent years he traveled widely, wrote prose fiction as well as essays, and continued his journalistic work as a foreign correspondent. In 1958 he became professor of psycho-anthropology at the Universidad de Chile and director of cultural affairs at the Ministerio de Relaciones Exteriores. In 1963 he won the Premio Nacional de Literatura. In 1966 the Chilean government named Subercaseaux a consul for life in Paris where he resides today.



### Commentary on his work

Benjamín Subercaseaux, novelist and essayist, is one of Chile's most authoritative and creative men of letters. His scholarly works as an anthropologist and genetic psychologist have widely circulated among nonspecialists, owing to his arresting theories and literary skill. Such is the case of *Chile; o, Una loca geografía*. A bestseller since 1940, it was translated into English in 1943 under the lively title *Chile, A Geographic Extravaganza*. His studies in Europe, wanderings in North Africa and the Near East, and interest in history and anthropology are reflected in the way his short stories, novelettes, and novel evoke past themes in South American fiction.

The most important and controversial achievement is his novel, *Jemmy Button* (1950), translated into English in 1954. This bulky tale of adventures is based, without sparing the imagination, upon the diary of Robert Fitz-Roy of the British Royal Navy, who in 1830 was placed in command of the brig H.M.S. *Beagle* to survey the coasts of Patagonia and the Strait of Magellan. The principal characters are Fitz-Roy and four Indian adolescents whom he took to England to give them the benefits of civilization. The young Charles R. Darwin, who worked as a naturalist on this scientific expedition, is an incidental witness to the psychopathic happenings on board this 19th-century "ship-of-fools." In the 1950's Subercaseaux supervised new editions and essays from his pen, significantly entitled *El mundo y la vida a través de una experiencia literaria* (1952). Six years later he published a five-act tragedy inspired by Lautaro, chieftain of the Araucanian Indians, who routed the Spanish forces commanded by the conquistador Pedro de Valdivia in 1554. Subsequently, he announced his decision to abandon fiction and devote himself exclusively to the anthropological sciences. The result of this choice was the publication in 1962 and 1965, respectively, of *El hombre inconcluso* (unfinished man) and *Interrogaciones; diálogo entre dos generaciones* (interrogations; a dialog between two generations.)

### Selective bibliography

- Chile; o, Una loca geografía. Ilustraciones de Nemesio Antúnez Zañartu. Santiago de Chile, Ediciones Ercilla, 1940. 347 p. illus., maps. (Colección Cóndor) F3063.S92
- El hombre inconcluso, ensayo psico-antropológico sobre la heterogeneidad psíquica de la especie humana. [Santiago de Chile] Editorial Andrés Bello, 1962. 207 p. BF705.S9
- Interrogaciones: 94; diálogo entre dos generaciones. [Santiago de Chile] Ercilla [1965] 324 p. AC75.S83
- Jemmy Button, novela. [Santiago de Chile] Ediciones Ercilla, 1950. 907 p. illus. PQ8097.S79J4
- El mundo y la vida a través de una experiencia literaria. Santiago de Chile, Ediciones Ercilla, 1952. 302 p. PQ8097.S79M8

### Translated works

Chile, a geographic extravaganza. Translated by Angel Flores. New York, Macmillan, 1943. 255 p. illus. F3063.S923

From West to East, five stories. English version by John Garrett Underhill. New York, G. P. Putnam's Sons, 1940. 215 p. PZ3.S9416 Fr

Jemmy Button; translated from the Spanish by Mary and Fred Del Villar. New York, Macmillan, 1954. 382 p. PZ3.S9416 Je

# Joan Teixidor, 1913-

*Spain. Verse in Catalan recorded at the Sociedad Española de Radiodifusión, Barcelona, 1951. Time: 13 minutes. LWO 2312.*

## Material recorded

From the author's typescript

Dia dels morts en un any de guerra

Com del rio a la pedra

Paisatge

Ell

Primavera

Morir

From *El príncep*

El mar

Venècia i Empúries

E venni dal martirio a questa pace

La víctima

## Biography

Joan Teixidor was born in Olot, Cataluña, on March 8, 1913. He holds a licentiate in philosophy and letters. Although Teixidor has written and published several volumes of poetry, his principal work has been accomplished as art critic, lecturer, and publisher. He founded the Eugenio Nadal Prize for literature, is a collector of contemporary painting, and for many years has been director of the Barcelona publishing house Ediciones Destino. He is a member of the Comunità Europea degli Scrittori.

## Commentary on his work

As a critic and historian, Teixidor has often shed light on Catalan medieval poetry, and perhaps a certain delicacy of touch in his style has its roots in late medieval sensitivity. But there is nothing old fashioned about Teixidor's images, rhythms, and composition. One should no more search for explicit symbols in his poems than in those of Carner or Sagarra. The golden tones of the earth have the same import in Teixidor's poems as the pale or deep blueness of the sea: something whose importance is indefinable but fundamental, not directly influencing the consciousness of the spectator or his behavior, yet existing in some profound manner within him. [Manuel Durán]

### **Selective bibliography**

El príncep. Pròleg de Salvador Espriu. [Barcelona] Ossa Menor, 1954.  
57 p. (Els Llibres de l'Ossa Menor, 18) PC3941.T38P7

# Gil Blas Tejeira, 1901-

*Panama. Prose in Spanish recorded at the United States Information Service, Panama City, September 12, 1960. Approximate time: 18 minutes. LWO 3670.*

## Material recorded

From *Campaña interiorana*

La muerte de un poeta

El velorio de ña Laureana

Llegó el inglés al pueblo

Faroles y penumbras

## Biography

Tejeira was born in Penonomé, Cocle, on January 18, 1901. Although he lacked any formal education beyond the elementary school level, he was able, through serious study on his own, to acquire a sufficient knowledge of French, English, and other subjects to pass the teacher's examination and become a rural schoolmaster. He later left teaching to work as a judiciary official in Bastimentos. In following years, Tejeira was a librarian in Colón, consul in Jamaica, an official on the Colón City Council, Constituent Assembly deputy, and ambassador to Costa Rica. Over the years he has published columns in several newspapers; his articles appeared first in *La Nación* and then in *La Hora* under the pseudonym "El Caballero Esplandián." In recent years Tejeira has taught a journalism course at the Universidad de Panamá. He is probably the only self-educated man on the Academia Panameña de la Lengua.

## Commentary on his work

Tejeira's sketches of the customs and people of the inland part of Panama added literary quality and a dimension of fantasy to the run-of-the-mill realism so much in vogue in the 19th century. His *Retablo de los duendes* is a phantasmagoria of childhood reminiscences which bring back to life the ways and traditions of his native province. His following work, *Campaña interiorana*, is again an evocation, both lyrical and humorous, of things past, which he achieves by means of portraits, anecdotes, and short essays. His latest work, *Pueblos perdidos*, is a partly historical novel in which the true protagonist is the Panama Canal in the dramatic period 1882-1914.



### **Selective bibliography**

- Campaña interiorana. Prólogo de Manuel F. Zárata. México, Ediciones Caribe, 1956. 368 p. PQ7529.T4C3
- Pueblos perdidos, [novela] Panamá, 1962. 218 p. PQ7529.T4P8
- El retablo de los duendes. Panamá, República de Panamá [Impr. de la Academia, 1945] 162 p. PQ7529.T4R4

## Hernando Téllez, 1908-

Colombia. Prose in Spanish recorded at the Biblioteca Nacional, Bogotá, Colombia, May 24, 1961. Approximate time: 26 minutes. LWO 3727.

### Material recorded

From *Cenizas para el viento y otras historias*  
Espuma y nada más

From *Literatura y sociedad*  
Trópico

### Biography

Téllez was born in Bogotá on March 22, 1908. After completing his studies at the Colegio de los Hermanos Cristianos, Téllez joined the editorial staff of *El Tiempo*. He was later promoted to director of the newspaper's literary supplement. During the years he was a journalist, he was also secretary of the Bogotá Municipal Council, a commentator for *La Tarde*, and, after a stay in Europe as consul general in Marseilles, assistant director of *El Liberal*. After a four-year term in the National Senate (1940-44), Téllez headed the advertising department of the Consorcio de Cervecerías Bavaria and directed the publication of the magazine *Semana*. At this time Téllez began to write short stories but remained virtually unknown as a writer of fiction until 1950, when *Cenizas para el viento* was published.

### Commentary on his work

One single book, *Cenizas para el viento* (1950), established Téllez as a master of the short story. Wide admiration for his compositions at home and abroad has been expressed by critics, editors, and translators. One story in particular, "Espuma y nada más" is repeatedly considered to be one of the finest psychological achievements in Spanish American literature. Before his emergence as a short story writer Téllez excelled as a wise and skeptical essayist in the enduring tradition of Montaigne. His production in this genre includes *Inquietud del mundo* (1943), *Diario* (1946), and *Literatura* (1951). Téllez' predilection for French, however, was manifested early in his career in his conscientious Spanish translation of André Gide's *Interviews imaginaires*. He completed this work in 1924, a year after the first edition of the French text was published in New York because of the occupation of France.

### **Selective bibliography**

- Cenizas para el viento y otras historias. Bogotá, 1950. 216 p.  
PQ8179.T38C4
- Diario. Bogotá, Librería Suramericana [1946] 253 p. PQ8179.T38D5
- Inquietud del mundo. [Bogotá] Club Editorial de los Veinte [1943]  
221 p. (Ediciones Librería siglo XX) PQ8179.T38I5

# Philippe Thoby-Marcelin, 1904-

*Haiti. Poems in French recorded at the Library of Congress, Washington, D. C., April 16, 1970, and April 22, 1971. Approximate time: 25 minutes. LWO 6460.*

## Material recorded

From *Lago-Lago*

"Mille bambous grêles font à la source"  
Les fleurs, ont-elles des pensées"  
Tu fredonnais une meringue"  
La nuit du retour  
Guinnarou

From *La négresse adolescente*

Elegie

From *Le jour, la nuit*

Chanson  
Eloge  
"Une grande joie était descendue"

From *Dialogue avec la femme endormie*

"Ce n'est pas la voie royale"

From *A fonds perdu*

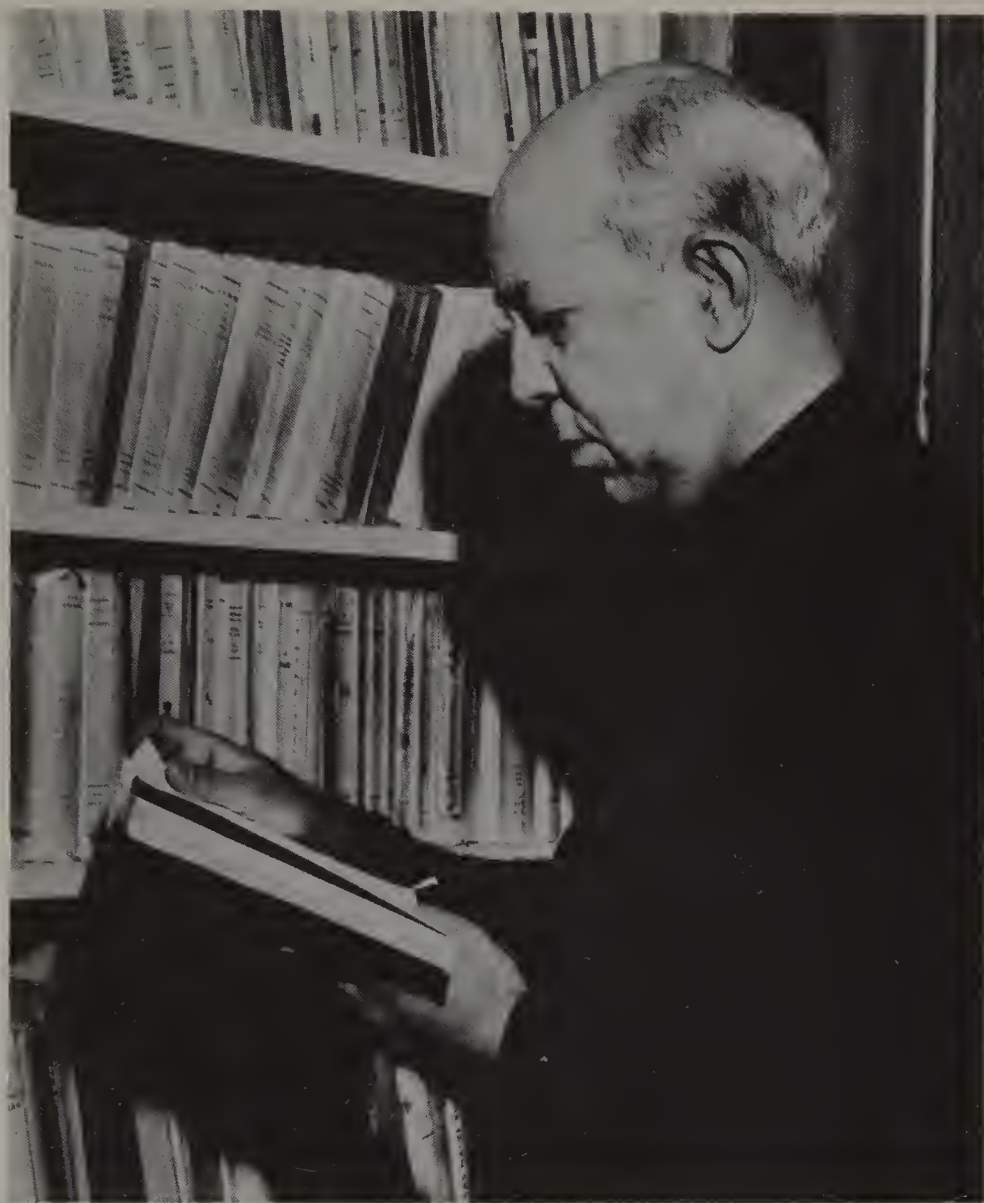
Le marron pathétique  
Supplique au maître du vent  
"Entrevoir l'insaisissable"  
Recontre de l'indicible  
"Le bleu inaltérable de nos saisons"

From the author's typescript

Pour bercir un delit d'intention  
La servant au grand coeur

## Biography

Born in 1904 in Port-au-Prince, where he was educated, Philippe Thoby-Marcelin studied law and was admitted to the bar in 1937 but never practiced. He was an officer of the Department of Public Works from 1931 to 1944, first budget officer, then executive secretary. From 1949 to 1959 he worked as supervisor of French translators at the Pan American Union in Washington. Married to an American, he has been living in Cazenovia, N.Y., since 1965. He returns frequently to Haiti.



### Commentary on his works

Thoby-Marcelin started writing when he was in high school. His first medium was poetry, of which he produced five volumes: *Lago-Lago* (1924-30), *La négresse adolescente* (1928-31), *Le jour, la nuit* (1932-41), *Dialogue avec la femme endormie* (1940), and *A fonds perdu* (1943-48).

He was also active as a literary and art critic, and as a leader of the avant-garde movement initiated by *La revue Indigène* (1927-28), of which he was a founder, he took a strong stand against the slavish imitation of French writing which had been the custom of Haitian authors. He and his friends strove to encourage a respect for values native to their country. In the late 1930's, in collaboration with his brother Pierre, he started to write a series of novels which have been

translated into English and published in the United States. *Canapé vert* (1944) was awarded the Prix du Roman Haïtien. *La bête de musseau* (1946) became his most popular book. In 1951 the Marcelin brothers were each granted a fellowship by the Guggenheim Foundation. Pierre Marcelin resides in Haiti but spends summers with his brother in the United States. Philippe Thoby-Marcelin is a subtle poet who adroitly expresses the many facets of Haitian culture and sensitivity. His poems and folkloric novels are a great contribution to Caribbean literature. [Georgette M. Dorn]

### Selective bibliography

- La bête de musseau*, roman [par] Philippe Thoby-Marcelin et Pierre Marcelin. New York, Editions de la Maison Française, c1946. 218 p. PQ3949.T45B4
- Canapé vert*. [par Philippe Thoby-Marcelin et Pierre Marcelin] New York, Editions de la Maison Française, c1944. 255 p.
- Contes et légendes d'Haiti, par Philippe Thoby-Marcelin et Pierre Marcelin. Illustrations de Philippe Degrave. Paris, F. Nathan, 1947. 253 p. illus., col. plates. (Collection des contes et légendes de tous les pays) GR121.H3T45
- Dialogue avec la femme endormie. [Port-au-Prince, Editions "La Réserve," 1941] 12 p. PQ3949.T45D5

### Translated works

- The beast of the Haitian hills, by Philippe Thoby-Marcelin and Pierre Marcelin, translated from the French, *La bête du Musseau*, by Peter C. Rhodes. New York, Rinehart [1946] 210 p. PZ3.T35 Be
- The singing turtle, and other tales from Haiti, by Philippe Thoby-Marcelin and Pierre Marcelin. Illustrated by George Ford. Translated from the French by Eva Thoby-Marcelin. New York, Farrar, Straus and Giroux [1971] 115 p. illus. (An Ariel book) PZ8.1.T373 Si



# Francisco Tobar García, 1920-

*Ecuador. Prose and poems in Spanish recorded at the Casa de Cultura Ecuatoriana, Quito, May 3, 1961. Approximate time: 57 minutes. LWO 3702.*

## Material recorded

From *Naufragio y otros poemas*  
Zalatiel

From the author's typescript  
El ciego

From *Naufragio y otros poemas*  
Mortaja

From *Yalina*  
Yalina, o el espíritu de las montañas

From *Naufragio y otros poemas*  
"La voz en llamas golpea . . ."

## Biography

Francisco Tobar García was born in Quito in 1920, the son of the illustrious jurist and historian, Julio Tobar Donoso. When the moment came to choose a profession he enrolled in law school and graduated in spite of his reluctance to pursue a legal career. Educated in European schools and well versed in both classical and modern romance languages, he settled at the Universidad Católica in Quito as a professor of Latin. As a writer he expressed himself first through poetry and the short story and then through dramatic works, staging for his friends one of his plays, "Casa de naipes," when he was 20 years old. In 1954 Tobar García resolved his desire not only to write for the theater, but to direct full productions, by establishing with his own resources a cooperative experimental group called the Teatro Independiente. Tobar directs the publishing division of the Casa de la Cultura Ecuatoriana and manages the literary gazette *Letras del Ecuador*, at the same time that he supervises the work of his theatrical troupe. He continues to compose verse, *Naufragio y otros poemas* (1962) being his most recently published volume.

## Commentary on his work

The poetry of Tobar García, whether conventional verse or lyric prose,

speaks with the voice of a solitary, tormented man. This man is at times an intellectualized Job and at others a defensive village priest. The predominant settings in Tobar García's poems are the imaginary city and the immense sea. The underlying dramatic devices in his poetic work, appearing either singly or in multiples, testify to his deeply ingrained vocation as a playwright and producer of experimental plays.

### Selective bibliography

- Naufragio, [poema]. Quito, Edit. Casa de la Cultura Ecuatoriana, 1961. 63 p. illus. PQ8219.T54N3
- Naufragio y otros poemas. Quito, Editorial "La Unión," 1962. 103 p. PQ8219.T54N32 Rare Bk. Coll.

## Guillermo de Torre, 1900-

*Spain. Prose and poems in Spanish recorded at the Library of Congress, Washington, D.C., September 18, 1958. Approximate time: 25 minutes. LWO 2703.*

### Material recorded

From *Hélices*

Naturaleza extática

Cuadrante

Dados

Hai-Kais (Nos. 1-8, 11-16, and 18-26)

From *La aventura y el orden*

Introduction to "La aventura y el orden"

From *La aventura estética de nuestra edad*

Selection from "Reminiscencias personales" (Federico García Lorca)

### Biography

Guillermo de Torre was born in Madrid on August 27, 1900. He studied law at the Universities of Madrid and Granada, graduating from the latter in 1923. That year he published *Hélices*, his first and only book of poetry. In 1925 *Literaturas europeas de vanguardia* appeared. Between 1923 and 1936 Torre contributed regularly to *Revista de Occidente*, became an editor with the review *Almanaque*, wrote for *La Gaceta Literaria* and *El Sol*, was a member of the Centro de Estudios Históricos, and helped establish the Sociedad de Amigos de las Artes Nuevas. For a short period (1928-32), Torre lived in Buenos Aires and worked on the staff of *Sur*. When the Civil War began in Spain he returned to Argentina, this time becoming a permanent resident. In 1945 Editorial Losada, which was founded by Torre and others, published his work *La aventura y el orden*. In Argentina he has produced numerous translations, critical studies of Spanish American literature and of such individuals as Apollinaire, Herrera y Reissig, and Verlaine, and collections of essays. His most recent work is *La aventura estética de nuestra edad* (1962). Since 1956 Torre has been professor of modern Spanish literature at the Universidad de Buenos Aires.

### Commentary on his work

Torre, a literary and art critic, poet, essayist, and publisher, was the chief architect, theorist, and practitioner of ultraísmo, a vanguardist esthetic and literary movement which began in Spain in the post-World War I period. The aim of the movement was to purge poetry of all nonpoetic elements and restore the image and the metaphor to the central core. The most important literary organs of the movement were *Ultra* (1921-22) and *Grecia* (1919-20). Torre was a contributor to both. *Hélices*, a collection of poems, embodies Torre's erudition and his ultraistic creed. He used patterns of words with which he tried to create visible architecture. The bulk of his production, however, is literary criticism, in which he excelled. [Georgette M. Dorn]

### Selective bibliography

- La aventura estética de nuestra edad, [y otros ensayos] Barcelona, Editorial Seix Barral, 1962 [c1961] 350 p. (Biblioteca breve)  
PQ6072.T58 1962
- La aventura y el orden. Buenos Aires, Editorial Losada [1943]  
326 p. [Panoramas, colección dirigida por Guillermo de Torre]  
PN778.T58
- Hélices, poemas (1918-1922). Madrid, Editorial Mundo Latino, 1923.  
126 p. port. PQ6637.063H4 1923
- Literaturas europeas de vanguardia. Madrid, R. Caro Raggio [1925]  
390 p. PN778.T6
- Las metamorfosis de Proteo. Buenos Aires, Editorial Losada [1956]  
334 p. PN518.T6
- Minorías y masas en la cultura y el arte contemporáneos. Barcelona, E.D.H.A.S.A. [1963] 378 p. illus. (Colección El Puente)  
N72.S6T6

## Jaime Torres Bodet, 1902-

*Mexico. Prose and poems in Spanish recorded at the Library of Congress, Washington, D.C., April 5, 1949, and at the United States Information Service, Mexico City, November 1, 1960. Approximate time: 8 minutes; 52 minutes. LWO 2072; 3645.*

### Material recorded

1949 Recording

From *Los Días*

Mediodía

From *Destierro*

Danza

From *Cripta*

Dédalo

Isla

Fuga

From *Sonetos*

Orquídea

Bajamar

1960 Recording

From *Fronteras*

La explicación

From *Sin tregua*

Estrella

From *Fronteras*

El doble exilio

Paréntesis

Nudo ciego

Recuerdo

Invierno

Nada

En el lindero

From *Tiempo de arena*

Chapter 3 (Selections)

Chapter 5

From *Sin tregua*

Ventana

## Biography

Born April 17, 1902, in Mexico City, Torres Bodet has been a professor, diplomatic envoy, director of literary journals, and cabinet minister several times over. His first published work, *Fervor*, appeared when he was 16, with a foreword by González Martínez, and soon brought him into the "contemporáneos" group of writers. At the Universidad Nacional he studied law and humanities. Afterward, Torres Bodet taught French literature, became secretary to José Vasconcelos, and with a post in the Ministerio de Educación launched a highly successful administrative career. Immediately upon being appointed secretario de educación in 1943, he initiated an intensive nationwide anti-illiteracy campaign. In 1946 Torres Bodet became secretario de relaciones exteriores and in 1948 general director of UNESCO. He resigned this post in 1952 and was elected to El Colegio Nacional in 1953. The next year he returned to France as Mexican ambassador and in Paris, founded the review *Nouvelles du Mexique*. Under President López Mateos, he was reappointed secretario de educación from 1958 to 1964. In 1966 he won the Premio Nacional de Literatura.

## Commentary on his work

Jaime Torres Bodet is one of a group of Mexican poets called the generation of contemporáneos, so named after a review published from 1928 to 1931. They were not a homogeneous group but, as someone put it, "an archipelago of solitaires." Their emergence coincided with that of a new generation of poets in South America and Spain, but they did not necessarily parallel the innovations and novelties of the others anymore than they subscribed to the manifestos of the Stridentists in Mexico itself. Torres Bodet's production as a poet includes 15 books, published between 1918 and 1961. The earliest one, issued when he was 16 years old, was sponsored by Enrique González Martínez, one of the unquestioned masters of post-modernist poetry in Mexico and Spanish America. Entitled *Fervor*, it was still worthy of inclusion, four decades later, in *Poesía* (1965), a personal anthology of his best verse and prose. It can be said of him that as a poet he never squandered his substance and artistry in egotistic experiments or flamboyant display. He identified himself with the best traditions of Spanish literature and within this heritage, he gradually broadened his scope and refined his technique. Although none of his books was unimportant, those published in the period 1949-58 stand out as major contributions to modern poetry (*Sonetos*, *Fronteras*, *Sin tregua*, and *Trébol de cuatro hojas*). Autobiographical and ecumenical elements predominate in his sometimes enigmatic themes, but his distilled prosody makes them distinctive in the history of Hispanic poetry.

Whereas innovation for its own sake is absent in Torres Bodet's verse, a series of novels and short stories published between 1927



and 1941, established him as the pioneer of surrealism in Mexico at a time when the reading public was still under the spell of the crude realism of the Mexican Revolution novelistic cycle. Some of them, however, enjoyed a mere succès d'estime. *Margarita de niebla*, for instance, was pure esthetic fiction that seemed more literary than human to readers still avid for the chronicles of a period of violent social change. The introspective poet and poetic novelist has also to his credit as a thinker and humanist a considerable production of essays and lectures that enhance his intellectual stature in Mexico and abroad.

### Selective bibliography

- Cripta. México, Loera y Chávez, 1937. 78 p. PQ7297.T63C7  
 Destierro. Madrid, Espasa-Calpe, 1930. 130 p. PQ7297.T63D4  
 Los días. [Mexico] Herrero Hermanos sucs., 1923. 162 p. PQ7297.T63D5  
 Fronteras, poesías. [México] Tezontle, 1954. 143 p. PQ7297.T63F7  
 Margarita de niebla. México, Editorial Cvltvra, 1927. 113 p. PQ7297.T63M3  
 Obra poética. Prólogo de Rafael Solana. México, Editorial Porrúa, 1967. 2 v. (Colección de escritores mexicanos, 86-87) PQ7297.T63A6 1967  
 Obras escogidas. [México] Fondo de Cultura Económica [1961] 1112 p. (Letras mexicanas) PQ7297.T63A6 1961  
 Poesía. Prólogo y selección del autor. México [Ecuador 0°0'0", 1967, i.e. 1965] 112 p. port. PQ7297.T63A6 1965a  
 Sin tregua. [México] Tezontle [1957] 189 p. PQ7297.T63S5  
 Sonetos. México, 1949. 121 p. PQ7297.T63S63  
 Tiempo de arena. [México] Fondo de Cultura Económica [1955] 349 p. (Letras mexicanas, 18) PQ7297.T63Z5  
 Trébol de cuatro hojas. Xalapa, Universidad Veracruzana, 1960. 55 p. (Universidad Veracruzana. Ficción, 21) PQ7297.T63T7

### Translated works

- Selected poems. A bilingual ed. with translations by Sonja Karsen. Bloomington, Indiana University Press, 1964. 155 p. (Unesco collection of contemporary works) PQ7297.T63A17 1964  
 Spanish and English; introduction in English.

## Arturo Torres Ríoseco, 1897-

*Chile. Poems in Spanish recorded at the Library of Congress, Washington, D.C., December 28, 1956. Approximate time: 1 hour. LWO 2520.*

### Material recorded

From *Elegías*

Elegía primera

Elegía segunda

From *Madurez de la muerte*

Cielo de la gaviota

From *Ausencia*

Ausencia

From the author's typescript

Momentos

From *Madurez de la muerte*

Última ausencia

From *Cautiverio*

Soneto a Gabriela Mistral

Homenaje en forma de sonetos

Nos. 1-18

Nada tiene sentido

Serás tú

Ya sabía

Ternura

Presencia

Todo nos separe

Todas sus acciones

Hoy quise verte

Ésto tan grande

Pájaro de fuego

Denuestos a la Muerte

### Biography

Arturo Torres Ríoseco was born in Talca on October 17, 1897. He studied at the Liceo in his native town and from 1915 to 1918 studied education at the Universidad de Chile. He then traveled to the United States and was admitted to the University of Minnesota, where he

received an M.A. in 1924 and a Ph.D. in 1931. Torres Ríoseco subsequently held positions as lecturer and instructor at Williams College, the University of Minnesota, and Bryn Mawr College. He has been a visiting professor at the University of Texas, Stanford University, Columbia University, the University of Colorado, and the University of New Mexico. Latin American universities where he has taught include the Universidad Nacional Autónoma de México, the Universidad de Guatemala, and the Universidad de Chile. In 1932 Torres Ríoseco was a Guggenheim Fellow and in 1953 a Rockefeller Fellow. In 1941 he toured Latin America, visiting Chile for the first time since his departure in 1918. His articles appear frequently in many scholarly journals and literary reviews, including *Revista de estudios hispánicos* and *Revista hispánica moderna*. He is editor of the *Revista iberoamericana* and has been chairman of the department of Spanish and Portuguese language and literature at the University of California, Berkeley, where he has taught since the 1930's. He is a member of the Hispanic Society of America, the Academia Mexicana de la Lengua and the Modern Language Association.

### Commentary on his work

Arturo Torres Ríoseco, poet, literary historian, and essayist, has been for a long period of time a figure of international renown. As a professor he has distinguished himself for 40 years and was the first to hold a chair in Latin American literature in the United States. This is a testimony to his contribution to the evaluation of Spanish American and Brazilian literature. His poetic work, usually published in limited editions, is highly valued by a select audience in Chile, Brazil, Costa Rica, Mexico, and Spain. Gabriela Mistral and Camilo José Cela wrote introductions to books of his printed in Rio de Janeiro and Madrid. In Brazil in 1944, 11 poets divided among themselves the translation of 33 of his poems. Among the translators were Mário de Andrade, Oswald de Andrade, Jorge de Lima, and Cecília Meireles. Torres Ríoseco's poetic vocation, a dominant feature in his career, underlies the special quality of his scholarly interpretation of modern Hispanic letters in general. As a cross section of his essays and histories, some of them written originally in English, a few significant titles are *Rubén Darío; casticismo y americanismo* (1931), *Grandes novelistas de la América Hispana* (1941-43), *the Epic of Latin American Literature* (1942), *New World Literature; tradition and revolt in Latin America* (1949), *Aspects of Spanish-American Literature* (1963), and *Historia de la literatura iberoamericana* (1965). Torres Ríoseco's passion, as suggested above, is the writing of poetry, and his mission is demonstrating that "the literature of Latin America is entering its Golden Era."

### Selective bibliography

Aspects of Spanish-American literature. Seattle, University of Washington Press, 1963. 95 p. PQ7081.T717

- Cautiverio, antología poética, 1940-1955. Prólogo de Gabriela Mistral. México, Ediciones de Andrea, 1955., 183 p. (Antologías studium, 1) PQ8097.T63A6 1955
- Elegías. México, 1947. 31 p. PQ8097.T63E5
- The epic of Latin American literature. New York, Oxford University Press, 1942. 279 p. PQ7081.T73
- Grandes novelistas de la América hispana. Berkeley, University of California Press, 1941-43. 2 v. PQ7082.N7T58
- Historia de la literatura iberoamericana. New York, Las Americas Pub. Co. [1965] 338 p. PQ7081.T733 1965
- Madurez de la muerte. [Valencia] Editorial Castalia, 1959. 83 p. PQ8097.T73M3
- New World literature; tradition and revolt in Latin America. Berkeley, University of California Press, 1949. 250 p. PQ7081.T736
- Rubén Darío, casticismo y americanismo; estudio precedido de la biografía del poeta, por Arturo Torres-Rioseco. Cambridge, Mass., Harvard University Press, 1931. 253 p. PQ7519.D3Z93 1931

# José Umaña Bernal, 1895-

Colombia. Poems in Spanish recorded at the Biblioteca Nacional, Bogotá, May 26, 1961. Approximate time: 30 minutes. LWO 3728.

## Material recorded

From *Nocturno del libertador*  
Nocturno del libertador

From *Poesía, 1918-1945*  
Cuando yo digo Francia

From *Itinerario de fuga*  
Vera Marloff

From the author's typescript  
Camino

## Biography

Umaña Bernal was born in Tunja on December 18, 1895, and was educated at the Colegio San Bartolomé, the Colegio Mayor del Rosario, and the Universidad Nacional law school. He began work as a journalist by joining the editorial staff of *La Nación* in Bucaramanga. Later, he was a columnist for *El Tiempo* and eventually, the newspaper's editor in chief. His participation in politics started in 1927, when he was elected deputy to the Boyacá assembly. In subsequent years Umaña Bernal served on the Bogotá Municipal Council, was a national deputy for many terms, and on several occasions president of the chamber, national senator, and Electoral Council member. Through this period, he published several volumes of poetry, *Itinerario de fuga, 1918-1930* being the first. Umaña Bernal has also distinguished himself as a diplomat in Chile and Portugal and as an international lawyer. At present he resides in Bogotá.

## Commentary on his work

Umaña Bernal stood out in the group called "Los Nuevos" as the young poet who actually had some degree of the newness implicit in that pretentious label. In compositions written from 1918 to 1930 (not published in book form until 1934 under the title *Itinerario de fuga*), he experimented with themes, prosody, and style. With a perfectionist's determination he, who traveled widely and lived intensively, subjected his youthful preferences to the test of new schools, exotic



and cosmopolitan, and rediscovered Spain's poetry of the Middle Ages and the golden age. Thirty-three years after publication, his first book could well be an anthology drawn from the complete works of a fecund poet, a creative and studious artist whose dominant theme is love of woman, in all its uniqueness and multiplicity. His second book, *Décimas de luz y velo* (1942), reveals a firmly established individuality with no trace of vacillation in content or form. Each of the 62 10-line poems in this book is the condensed expression of an idea or feeling, and none reiterates the ubiquitous erotic theme that characterized his earlier work. The *décima* employed by the author goes back to the 10-line stanza that was widely used in Spain in the 16th century. Umaña Bernal's resuscitation of this stanza to contain the intellectualized imagery of these poems bears witness to his return to the Hispanic heritage. Another indication of this process was "El caballero de la mano al pecho," a poem of rare value written in 1943, which was inspired by El Greco's painting of that name. Two years after writing the above-mentioned poem he composed the "Nocturno del Libertador," a filial homage to Bolívar, which, unlike the innumerable majestic odes to the liberator, is a lyrical approach to the man and his destiny.

### Selective bibliography

- Itinerario de fuga, (1918-1930). [Bogotá] Editorial Santafé [1934]  
 221 p. plates (Biblioteca de penúltimos, 1) PQ8179.U517
- Nocturno del Libertador. [Bogotá] Librería Voluntad [1950] 33 p.  
 PQ8179.U5N6
- Poesía, 1918-1945: Itinerario de fuga. Décimas de luz y velo. El caballero de la mano al pecho. Cuando yo digo Francia. Nocturno del Libertador. [Bogotá, Ministerio de Educación, 1951]  
 214 p. (Biblioteca popular de Cultura Colombiana, 130)  
 PQ8179.U5A17 1951



## Alberto J. Ureta, 1885-1966

*Peru. Poems in Spanish recorded at the United States Information Service, Lima, September 19, 1958. Approximate time: 23 minutes. LWO 3795.*

### Material recorded

From *El dolor pensativo*

Las cenizas de las horas

From *Rumor de almas*

Las monjas

Mensaje

From *Las tiendas del desierto*

Balada de la rosa náutica

From *El dolor pensativo*

Lied

From *Rumor de almas*

Balada romántica

El retrato

Tu risa

From *El dolor pensativo*

Tu amor es más

From *Rumor de almas*

Sahara

From *El dolor pensativo*

No importa

Otoño

From *Rumor de almas*

Tu jardín de rosas

El alma en tus ojos

El alma de las flores

From *Las tiendas del desierto*

Balada del pájaro que habla, del árbol que canta y del agua  
de oro

Balada de la flecha cautiva

Balada de la loca acentura

Balada de Tristán

Balada del remanso

Balada de los caminos  
Balada de la arcilla  
Balada del lirio de Astolat  
Balada de Godiva

From *Rumor de almas*  
Canción ingenua

From *Las tiendas del desierto*  
Libro de oros

### Biography

Alberto Ureta was born in Lima on April 7, 1885. He went to Ica for his secondary schooling but returned to Lima to enroll in the Universidad de San Marcos. Shortly thereafter he published his first work, *Rumor de almas* (1911). In 1915 he received his doctorate in letters and worked for a year as the private secretary to the president of the Republic. After obtaining a law degree in 1918, Ureta remained at the university as a professor of modern literature, intermittently teaching courses in psychology, logic, and Spanish grammar. During this period, he directed the *Mercurio Peruano* and the *Nueva Revista Peruana*. From 1934 to 1955 Ureta held consular posts in Spain, Portugal, and Argentina. He was elected to membership in the Academia Peruana de la Lengua in 1950 and was a member of the Ateneo of Lima. In 1966, the year of his death, the Universidad de San Marcos published a special edition of his *Antología poética*, which included a record of the poems he recorded for the Library of Congress in 1958.

### Commentary on his work

Alberto Ureta was one of the great Peruvian poets of his time, yet during his active literary career, he produced only four books of verse, published between 1911 and 1937. He represented a break with the lingering modernism still widespread in the continent. However, his nonconformity did not cause him to join the vanguardist creeds of the 1920's but, paradoxically, led him to withdraw into the seclusion of 19th-century romanticism. His introspective pensiveness and his sympathy with the medieval and autumnal were expressed in ballads and elegies of delicate texture. The very titles of his books are highly descriptive of their themes—*Rumor de almas*, *El dolor pensativo*, *La tienda del desierto*, and *Elegías de la cabeza loca*. In spite of its dated sensibility, the work of this melancholy poet did not slip into oblivion after he retired from writing. On the contrary, 20 years later Ureta was given a place of honor in a memorable anthology of four centuries of Peruvian poetry, *Antología general de la poesía peruana* (1957). Responsible for the selection of materials in this 932-page book were Alejandro Romualdo and Sebastián Salazar Bondy, poets and critics born in the mid-1920's. Both editors represented

the latest poetic trends in Peruvian poetry. Their implicit recognition of Ureta as one of the Big Six, to judge from the space devoted to his work, revealed the enduring quality of Ureta's 19th-century romanticism, in spite of the usual generational gaps that influence reading preferences.

### Selective bibliography

- Antología poética. Buenos Aires, Editorial Losada [c1946] 150 p.  
(Poetas de España y de América) 4PQ Span. Am. 621
- Antología poética de Alberto Ureta. Nota preliminar de Francisco Bendezú; epílogo de Augusto Tamayo Vargas. Lima, Universidad Nacional Mayor de San Marcos, 1965. 45 p.
- El dolor pensativo, poemas. Lima, Sanmartí, 1917. 136 p.  
PQ8497.U8D6
- Elegías de la cabeza loca. Paris, L. Bellenand, 1937. 38 p.  
PQ8497.U8E4
- Poemas; Rumor de almas y El dolor pensativo. (2. ed.) Lima, Editorial M. Lorenzo & Rego, 1924. 217 p. port. (Biblioteca de la aurora literaria) PQ8497.U8P6 1924
- Las tiendas del desierto. [Lima] Gil [1933] 140 p. PQ8497.U8T5

## Arturo Uslar Pietri, 1906-

Venezuela. Prose in Spanish recorded at the Radio Nacional, Caracas, June 8, 1961. Approximate time: 17 minutes. LWO 3746.

### Material recorded

From *Las lanzas coloradas*  
Selections from chap. 12

From *Las nubes*  
La florida picardia

### Biography

Arturo Uslar Pietri was born May 16, 1906, in Caracas. He studied at the Liceo San José de los Teques and graduated from the Universidad Central in 1929 with a doctorate in political science. The preceding year he had published his first book, *Barrabás y otros cuentos* (1928), but of his short story collections, *Red* (1936) was the first to be widely read. After teaching for several years, Uslar Pietri joined the López Contreras cabinet as minister of education. During the following eight years he was successively secretary to the president, minister of finance, and minister of the interior. He left the country in 1947 to become visiting professor of Spanish American literature at Columbia University in New York City and returned to Caracas in 1950 to teach Venezuelan literature at the Universidad Central. In 1955 Uslar Pietri and literary historian Mariano Picón-Salas were awarded jointly the Premio Nacional de Literatura. A political leader for many years, Uslar Pietri ran as an independent in the 1963 presidential elections and came in fourth but was re-elected senator from the Federal District.

### Commentary on his work

Arturo Uslar Pietri initiated his career as a novelist with a book published in Spain in 1931. It won instant celebrity for him in the Spanish-speaking world. Entitled *Las lanzas coloradas*, it is an impressionistic reconstruction of the chaos and the heroism of the 1814 Venezuelan War of Independence between royalists and patriots. Departing from the traditional historical novel, Uslar Pietri elevates the masses to the role of chief protagonist; Bolívar, who proclaimed this "war to the death," never appears. Manipulated by mere chance as well as their leaders' ambition, greed, and desire for revenge, this anonymous group of Spaniards, creoles, slaves, and Indians is seen engaged in

a complex war. Uslar Pietri's epic depicts a conflict in which independence and human rights are ends to be achieved only through recourse to violent means. Thousands are sacrificed to abstract ideals as if an angry deity were being appeased. This first novel of Uslar Pietri, published when he was 25, continues to be his most outstanding work in a 30-year period of sustained writing. This does not mean, however, that the substance of his creative ability was exhausted by this one effort. His numerous collections of memorable short stories and novels published in Caracas, Madrid, Buenos Aires, and Santiago—from *Red* (1936) to *Estación de máscaras* (1964)—are exciting and important works that reveal an endlessly fertile imagination and solid efforts to bring in innovations in the art of novelizing.

In recent years he has undertaken experimentation with the theater in a series of plays published in book form: *Teatro* (1958) and *Chúo Gil y las tejedoras* (1960). The first volume includes a thoughtful introduction on the "theater's temptation." He explains it in these words: "Communication between author and reader is much more incomplete than that between performer and spectator." Uslar Pietri's large body of essays on literary, historical, and socio-political themes constitutes another significant contribution to Venezuelan letters.

### Selective bibliography

- Barrabás, y otros relatos. Caracas, Lit. y Tip. Vargas, 1928. 159 p.  
PQ8549.U7B3
- Chúo Gil y las tejedoras; drama en un prelude y siete tiempos. Caracas, 1960. 87 p.  
PQ8549.U7C5
- Estación de máscaras. Buenos Aires, Editorial Losada [1964] 200 p.  
(His El laberinto de fortuna) PQ8549.U7E8
- Las lanzas coloradas (novela venezolana). [Santiago de Chile, 1932] 159 p. (Biblioteca Zig-Zag, 56)  
PQ8549.U7L3
- Las nubes. [Ensayos] Prólogo de Mariano Picón Salas. Caracas, Ediciones del Ministerio de Educación, Dirección de Cultura y Bellas Artes, 1951. 239 p. (Biblioteca popular venezolana. Antología y selecciones, 43)  
PQ8549.U7N8
- Obras selectas. Madrid, Ediciones Edime, 1953. 1383 p. illus. (Clásicos y modernos hispanoamericanos)  
PQ8549.U7A6 1953
- Red, cuentos. (Ilustraciones de Fabbiani) Caracas, Editorial Elite [1936] 218 p. plates.  
PQ8549.U7R4
- Teatro: El día de Antero Albán. La Tebaida. El Dios invisible. La fuga de Miranda. Caracas, Ediciones EDIME [1958] 174 p.  
PQ8549.U7T4

### Translated works

- The red lances. Translated from the Spanish by Harriet de Onís. With an introd. by Federico de Onís. New York, Knopf, 1963. 233 p.  
PZ3.U86 Re



## Juvencio Valle, 1900-

*Chile. Poems in Spanish recorded at the Instituto de Investigaciones Musicales, Universidad de Chile, Santiago de Chile, October 1, 1958. Approximate time: 29 minutes. LWO 3822.*

### Material recorded

From the author's typescript  
Hilo caudal

From *Tratado del bosque*  
Umbral  
Solveig  
La ninfa trébol  
Tránsito de sueño

From *El libro primero de Magarita*  
Chapter 2 and part of Chapter 3

From *Nimbo de piedra*  
Escala súbita  
España  
Magarita petunia

From *El hijo del guardabosque*  
El hijo del guardabosque  
Part 1  
Part 2

From the author's typescript  
Agua profunda  
Invitación a Millaray

From *Del monte en la ladera*  
Yo soy un carpintero  
Arribo a Santiago de Chile  
Mi casa

### Biography

Juvencio Valle (or Gilberto Concha Riffo, his legal name) was born in Villa Almagro, on November 6, 1900. He was educated at the Liceo in Temuco and studied librarianship at the Universidad de Chile, where he was later a professor of literature. Once his studies were completed, he returned to the south, worked in his parents'

mill, and composed verses. In 1938 and 1939 he was employed as a war correspondent covering the Spanish Civil War. While in Spain he was imprisoned for several months because of his pro-Republic sentiments. Upon his return to Chile, he went to work for the Biblioteca Nacional, where today he is one of the top officials. In 1941 his collection *Nimbo de piedra* won a prize in a poetry festival held during Santiago's fourth centennial celebration. Eight years later, *El hijo del guardabosque* won the Alianza de Intelectuales de Chile prize. In 1961 Valle's book *Del monte en la ladera* earned the Santiago Premio Municipal de Poesía. Today he is one of the officers of the Sindicato de Escritores de Chile and holds membership in the Sociedad de Escritores.

### Commentary on his work

Juvencio Valle is the one Chilean poet who has persistently practiced the poetics of joy. The titles of his books reflect a love of the Arcadian ideal which has prevailed in spite of a bureaucratic career of long standing: *La flauta del hombre Pan* (1929), *Tratado del bosque* (1932), *El hijo del guardabosque* (1951), *Del monte en la ladera* (1960). In his celebrated book the poet and peasant declares to his shepherdess in an ecstasy of delight: "I am a solitary god." His style is not that of the pastoral poetry of the Spanish Renaissance but the rhetoric of the neoromantic and existentialist poets who triumphed in Chile and Argentina in the 1930's. In Valle's case, he added to the new mode some knightly, mythical, and oratorical ornaments of his own. "Relación de España" and "Nuestra tierra se mueve," included in books published in 1941 and 1966, respectively, disclosed an epic vein in his poetry that was inspired by two national tragedies, the Spanish Civil War and the 1960 earthquake that devastated the region of southern Chile, where he was born and raised.

### Selective bibliography

- Antología. Selección, prólogo y notas biobibliográficas de Alfonso Calderón. [Santiago de Chile] Zig-Zag [1966] 145 p. (Colección Antologías) PQ8097.V263A6 1966
- Del monte en la ladera. Santiago, Chile, Editorial Nascimento, 1960. 168 p. PQ8097.V263D4
- El hijo del guardabosque. Santiago, Chile, Editorial Nascimento, 1951. 159 p. PQ8097.V263H5
- El libro primero de Margarita. [Santiago de Chile] Cruz del Sur, 1942 154 p. (Colección de autores chilenos) PQ8097.V263L5
- Nimbo de piedra, poemas de Juvencio Valle. [Santiago de Chile] Cruz del Sur, 1941. 57 p. PQ8097.V263N5
- Tratado del bosque. [2. ed. Santiago de Chile, Ediciones Renovación, 1962] 47 p. (Colección El viento en la llama, 1) PQ8097.V263T7 1962

# Rafael Heliodoro Valle, 1891-1959

*Honduras. Poems in Spanish recorded at the Library of Congress, Washington, D.C., June 26, 1952. Approximate time: 46 minutes. LWO 1992.*

## Material recorded

From *El perfume de la tierra natal*  
Jazmines del Cabo  
Bandera de Honduras

From *Unísono amor*  
Los maestros olvidados

From *Anfora sedienta*  
La escuela de la niña Lola

From *Unísono amor*  
El ánfora sedienta

From *Contigo*  
Ultramarina  
Tramonto  
Madrigal  
Sueño  
Bienvenida  
Contigo

From *Unísono amor*  
La ciudad de los claros miradores

From *La sandalia de fuego*  
Al nacer el otoño  
Morena de Bogotá

From *Poemas, 1954*  
Para siempre

From *La rosa intemporal*  
Flor del Perú  
Lago de Yojoa

From *La sandalia de fuego*  
A Emilia  
Madrigal  
En loor de la ciudad excelsa  
Campana mayor

From *Poemas*, 1954

A Lorenzo el Magnífico

Parábola

A San Francisco

La palabra humilde

A Luis Andrés Zúñiga

Nunca es tarde

Mi prima Carmen

Himno universitario

### Biography

Valle was born July 3, 1891, in Tegucigalpa but spent most of his life in Mexico City. After graduating from the Instituto Nacional in his native city, where he first wrote under the pseudonym "Pico de la Mirándola," he settled in the Mexican capital in 1908 to study at the Instituto Normal de Maestros and to finance his education by writing for newspapers. He resumed studies in Mexico at the Universidad Nacional for a doctorate in history after service with the Honduran government. As he gradually emerged as a major figure in the intellectual and literary life of Mexico, Valle pursued his work in journalism and published volumes of poetry and historical studies. From 1923 to 1939 he was an editor of *Excelsior*. In 1940 Columbia University awarded him the Marie Moores Cabot journalism prize. A member of many cultural organizations in Europe and the Americas, Valle founded the Academia de la Lengua in Honduras and the Ateneo Americano in Washington while ambassador to the United States from 1949 to 1955. In Mexico he directed the publications of the Museo Nacional and headed the bibliographic section of the Secretaría de Educacion. Valle died in Mexico City on July 29, 1959. As a tribute to his contributions to the cultural life of Mexican society, the Mexican government conferred upon him posthumously the Order of the Aztec Eagle.

### Commentary on his work

Rafael Heliodoro Valle is unquestionably the best-known man of letters of any era from Honduras. He was a postmodernist poet, whose musical lyric poems filled numerous volumes published between 1913 and 1959, the year of his death. Many of these poems are destined to have a place of honor in anthologies. A prose writer of stylistic distinction and wide knowledge, his essays on Hispanic American and Indian themes (civilizations, ideas, customs, belles-lettres) constitute a corpus of enduring value. For half a century he contributed to the leading periodicals and newspapers of Spanish America. His work as a historian is highly thought of by students of Middle America.

### Selective bibliography

Anfora sedienta, poemas. Ilustraciones y viñetas de Gabriel Fernández.

- Ledesma. México, M. L. Sánchez, 1922. 176 p. PQ7509.V3A76
- Contigo (poemas). México, D.F., R. Loera y Chávez, 1943. 58 p.  
PQ7509.V3C63
- El perfume de la tierra natal. Tegucigalpa, Honduras, Tipo-  
Litografía y Fotograbado Nacionales, 1917. 44 p. PQ7509.V3P4
- La rosa intemporal; antología poética, 1908-1957. México, 1964. 225  
p. port. PQ7509.V3R68
- La sandalia de fuego. Managua, Nicaragua, El Hilo Azul, 1952. 33  
p. (Colección Poesía de América) PQ7509.V3S3
- Uniseno amor. México, Impr. de M. N. Lira, 1940. 94 p.  
PQ7509.V3U5



## María de Villarino, 1905-

*Argentina. Poems in Spanish recorded at the Library of Congress, Washington, D.C., March 7, 1956. Approximate time: 18 minutes. LWO 2425.*

### Material recorded

From *La sombra iluminada*

Nací con el otoño

From the author's typescript

No sé si fue de un cerco

Porque viví sin nadie

Este cuerpo

Y tan alto

Y he de seguir

From *La sombra iluminada*

La sombra iluminada

Vida retirada

Camino de luz

From *Elegía del recuerdo*

Romance al cielo de tu ausencia

From *La sombra iluminada*

Bruma segada

Vida triunfante

De la adolescencia

From *Los espacios y los símbolos*

Nocturno

From *La sombra iluminada*

Epístola a la pampa

### Biography

María de Villarino was born in Chivilcoy, Buenos Aires Province, in 1905. She graduated from the Universidad de La Plata and became a professor of literature. In addition to her work as a teacher, María de Villarino wrote for the magazine *Valoraciones*, visited Europe several times, and in 1946 gave a series of lectures in the United States at the invitation of the Department of State. In 1937 she was awarded the Premio Municipal de Poesía for *Tiempo de angustia*. The Sociedad de Escritores Argentinos twice presented her its highest award for

*Pueblo en la niebla* and *La sombra iluminada*. She is a member of the P.E.N. Club and of SADE and continues to write for the leading newspapers and periodicals of Argentina.

### Commentary on her work

Maria de Villarino's poetry and poetic prose assured her a prominent place in the Argentine "Generation of 1940," a heterogeneous group characterized by what they ignored rather than by what they accomplished. They were independent souls tired of the artifice of the ebullient ultraists and the militancy of the social-minded versifiers who preceded them. Maria de Villarino's poetry, in eight books of verse published between 1929 and 1960, revealed an individuality with thematic and stylistic characteristics which make the term "poetess" superfluous. In romantic, introspective, descriptive, and pantheistic terms, her ballads, sonnets, free verse, and coplas restored vitality and validity to Spanish classicism and to the Gaucho rural dialect. One of her major achievements is *Nuevas coplas de Martín Fierro* (1957), a book of 744 stanzas of six lines each, reconstructing the old way of life on the treeless plains of Argentina, with the mythical Martín Fierro as the narrator or troubadour. This undertaking is not a mere display of virtuosity but a worthy continuation, poetically speaking, of José Hernández' verse epic comprising *Martín Fierro* (1872) and *La vuelta de Martín Fierro* (1879). As a prose writer Maria de Villarino has been the recipient of prizes for her lyric short stories and memoirs.

### Selective bibliography

- Elegía del recuerdo. Buenos Aires [Tall. Gráf. Porter Hnos., 1940]  
94 p. (Cuadernos de poesía) PQ7797.V523E5
- Los espacios y los símbolos. Buenos Aires, Editorial Losada [1960]  
99 p. (Poetas de ayer y de hoy) PQ7797.V523E55
- Nuevas coplas de Martín Fierro; [dónde evoca las pampas de su infancia y mocedad. Ilustraciones de Luis Sleoane] Buenos Aires, G. Kraft [1957] 355 p. illus. PQ7797.V523N8
- La sombra iluminada. Buenos Aires, Argos [1946] 75 p.  
PQ7797.V523S6

## Ramón Xirau, 1924-

*Spain. Prose and verse in Catalan and Spanish recorded at the United States Information Service, Mexico City, October 7, 1960. Time: 32 minutes. LWO 3646.*

### Material recorded

From *El péndulo y el espiral*

Ambigüedades del siglo XX

"El futuro y, en forma más radical . . ."

From *L'espill soterrat*

Les naus

From *Platjas*

Las platjas

Zero

Retorn

Unitat

Transfiguracion

Las barcas

Naxença

Ritme

From *L'espill soterrat*

Solitud (Estic tot sol)

Solstici de la nit

Què cerco en aquest món . . .

La perla (La perla creix)

Esquirla (Esquirla del teixit)

Comerç de l'ombra

Faula (Fibla la llum . . .)

Ironía del paleòleg (Paleòleg)

### Biography

Ramón Xirau was born in Barcelona on January 20, 1924. In 1938 he left Spain to complete his secondary schooling in France. He graduated from the Academie de Poitiers in 1942 and then immigrated to Mexico. After receiving a degree in philosophy from the Universidad Nacional in 1946, he joined the faculty of Mexico City College. He began teaching at the Liceo Franco-Mexicano the same year. In 1953 Xirau became assistant director of the Centro Americano de Escritores, a position he held until 1964. He publishes extensively

in prominent literary reviews, including *Los Presentes* (Mexico), *Cuadernos Americanos* (Mexico), *Texas Quarterly*, and *Europe* (Paris). He has been guest lecturer at the University of Oxford, has traveled to the United States on university lecture tours, and has twice received a Rockefeller Foundation grant. At present Xirau is the editor of the review *Diálogos*, a full professor at the Universidad de las Américas, and a professor at the Universidad Nacional. His summers are spent teaching at the Institute for Contemporary Latin American Studies in Cuernavaca.

### Commentary on his work

Barcelona-born Ramón Xirau uses his native language, Catalan, in his verse and Spanish in his essays. He has distinguished himself as a critic of Spanish and Spanish American poetry and as a student of modern concepts of the philosophy of history. His intellectualized poetry is balanced by a lyric grace, accompanied by deeply felt but restrained emotion. His obvious themes are the phenomena of nature, but beyond these experiences, the poet is probing the nature of reality. [Georgette M. Dorn]

### Selective bibliography

- L'espill soterrat. México [Los Presentes] 1955. I v. (unpaged)(Los Presentes, Lletres) PC394I.X5E8
- El péndulo y el espiral. [Xalapa, México, 1959] 146 p. (Cuadernos de la Facultad de Filosofía y Letras, Universidad Veracruzana, 4) B804.X5

## Agustín Yáñez, 1904-

*Mexico. Prose in Spanish recorded at the Universidad Nacional Autónoma de México, México City, October 30, 1960. Approximate time: 1 hour, 5 minutes. LWO 3647.*

### Material recorded

From the author's typescript  
Contenido social de la literatura iberoamericana

From *Flor de juegos antiguos*  
Episodio de las campanas

From *Al filo del agua*  
Estudiantes y ausentes - chapter 7  
El cometa Halley - chapter 26

From *La creación*  
La sinfonía erótica (selections)

### Biography

Yáñez was born in Guadalajara on May 4, 1904. While studying for a law degree at the university there, he became a part of the literary group which published *Bandera de Provincias* and wrote his first work, *Baralípton* (1930). Before obtaining his degree in philosophy at the Universidad Nacional, he taught at several regional schools and worked for the Nayarit State government as director of public education and rector of the state instituto. Yáñez later taught at the Universidad Nacional where he was successively president of the Editorial Commission, humanities coordinator, and head of the Humanities Research Council. He was also vice president of the Instituto Internacional de Literatura Iberoamericana and chief of libraries and archives at the Secretaría de Hacienda. In 1941 he published *Genio y figuras de Guadalajara*. In 1944-45 Yáñez directed the review *Occidente* and in 1948 supervised the compilation of the *Obras completas* of Justo Sierra on the centennial anniversary of his birth. Between 1953 and 1959 he served as governor of the State of Jalisco and then as ambassador and head of the Mexican delegation to the 11th general conference of UNESCO. In 1964 President Díaz Ordaz appointed him secretario de educación pública. He is a member of El Colegio Nacional and of the Academia Mexicana de la Lengua.



### Commentary on his work

For 40 years Agustín Yáñez' contribution to literature has encompassed simultaneously the fields of prose fiction, biography, the essay, and literary criticism. His most important single achievement is a novel, *Al filo del agua* (1947), which is recognized as a great work of craftsmanship and a new development in Mexican prose fiction. *Al filo del agua*, translated as *The Edge of the Storm* by Ethel Brinton (University of Texas Press, 1963), brought back to life the theme of the Mexican Revolution 10 years after it had ceased to be viable for novelistic purposes. This historical novel was no longer an eyewitness exposition of the warfare phase of the Revolution but a recreation of the mental climate prevailing in a Mexican town in the final years of the Porfirio Díaz dictatorship. The story closes as the armed revolution breaks out in other parts of the country. Two sequels, *La creación* and *La tierra pródiga*, appeared 12 and 13 years, respectively, after *Al filo del agua* and reported the fate of some of the characters in the post-Revolution era. While the first novel of the trilogy implacably probed the spiritual agony of a society, the sequels presented an optimistic picture of creativity and progress in a nation reborn. In 1963 there appeared *Las tierras flacas*, an amplification of his concern with the man and land theme of *La tierra pródiga*. The impact of *Al filo del agua* on the younger writers cannot be attributed solely, or even largely, to the ideological message contained in Yáñez' interpretation of historical events, but considerably to his skillful adaptation of the "modern" techniques of Joyce, Dos Passos, and others. Yáñez' mastery of the language, both academically and poetically considered, and his recognizable version of popular speech are also manifested in his memories of childhood and youth in Jalisco and in the surrealist love stories of seven heroines of Western literature transplanted to his native state.

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- Flor de juegos antiguos*. [Guadalajara, Ediciones de la Universidad de Guadalajara] 1941 [i.e. 1942] 173 p. illus. GV1203.Y33
- Genio y figuras de Guadalajara*. [México] Abside [1941] 65 p. F1391.G975Y3
- La tierra pródiga*. [México] Fondo de Cultura Económica [1960] 315 p. (Letras mexicanas, 63) PQ7297.Y3T5
- Las tierras flacas*. [México, Editorial Joaquín Mortiz, 1962] 359 p. (Novelistas contemporáneos) PQ7297.Y3T52

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PZ3.Y153 Ed

The lean lands. Translated by Ethel Brinton. Illustrated by Alberto Beltrán. Austin, University of Texas Press [c1968] 328 p. illus. (Texas Pan-American series)  
PZ3.Y153 Le

# Gonzalo Zaldumbide, 1884-1965

*Ecuador. Prose in Spanish recorded at the Casa de la Cultura Ecuatoriana, Quito, May 5-6, 1961. Approximate time: 1 hour, 30 minutes. LWO 3703.*

## Material recorded

From *Égloga trágica*

La llegada (From chap. 1)

La primera noche (From chap. 2)

From *Páginas*

"Ífigenie" de Teresa de la Parra

En elogio de Henri Barbusse

Conclusiones del libro sobre D'Annunzio (selections)

## Biography

Gonzalo Zaldumbide was born in Quito on December 25, 1884. He studied at the Colegio Nacional Mejía and at the Universidad Central. Upon graduation he received a government scholarship which enabled him to travel to Europe for further study. There he acquired a thorough knowledge of the classics, befriended the leading writers of Spain and France, and in Paris wrote two critical studies. Both *En elogio de Henri Barbusse* and *La evolución de Gabriel D'Annunzio* were published in 1909. Seven years later he settled in Lima on the first of the many diplomatic posts he held during a 40 year period. During the 1930's Zaldumbide occupied diplomatic posts in France, Switzerland, Italy, Peru, and Colombia and once served as Ministro de Relaciones Exteriores. During World War II he represented Ecuador in Brazil and afterward, in Great Britain, Chile, and Peru. Zaldumbide was canceller de la República several times. Throughout his career he wrote prolifically, publishing numerous articles of literary criticism, essays on social and historical subjects, as well as speeches and works of fiction. He died on November 11, 1965.

## Commentary on his work

Zaldumbide was the most respected man of letters in 20th-century Ecuador. The whole Hispanic world recognized his stature as a literary master in the great tradition of another Ecuadorean, 19th-century Juan Montalvo. After the age of 20 he lived in the capitals of Europe and the New World, first as a student and subsequently as a career diplomat. A novel written in 1911 but not published in its entirety

until 1956, *Égloga trágica*, is an extraordinary piece of modernistic prose delving into Ecuadorean reality as seen by a gifted young aristocrat after a seven-year absence in the Old World. Zaldumbide's essays on Montalvo, Rodó, D'Annunzio, and Barbusse are equally memorable.

### Selective bibliography

Égloga trágica; novela en cuatro actos: El regreso, Soliloquio de Segismundo, El dilema, El lamento de Marta. Quito, Editorial Universitaria [1956] 338 p. illus. PQ8219.Z3E35

Páginas. Introducción de Miguel Sánchez Astudillo; selección de Humberto Toscano. [Quito] Departamento Editorial de Educación [1960]-61. 2 v. illus. PQ8219.Z3A6 1960

Gabriel d'Annunzio: Los comienzos, el realismo, la vena lírica, el círculo de la sensualidad, el conato humanitario, la voluntad de dominio, el canto de triunfo de la vida, el teatro, características de la obra, conclusiones. [3. ed.] Quito, Editorial Casa de la Cultura Ecuatoriana, 1964. 350 p. PQ4804.Z2 1964

# Miguel Angel Zambrano, 1899-

Ecuador. Poems in Spanish recorded at the Casa de la Cultura Ecuatoriana, Quito, May 2, 1961. Approximate time: 37 minutes. LWO 3704.

## Material recorded

From *Diálogo de los seres profundos*  
Llamado de la voz espectral  
Isla de espectros torturados  
El niño moribundo  
La mosca de pata jeroglifica  
El árbol de los gritos  
Diálogo de los seres profundos

## Biography

Zambrano was born in Riobamba in 1899 into a family notable for its participation in national politics. He studied at the Universidad Central's faculty of law, graduating with a doctorate. He later became a professor at the same university. During his tenure there he also held high administrative posts at the Casa de la Cultura Ecuatoriana. Zambrano continued his family's tradition of political activism, first as a member of the Partido Socialista and later as a member of the Frente Democrático Nacional. He has represented his province in the Congreso Nacional and worked effectively as a legislator. During his career as university professor and legislator, Zambrano, unbeknownst to either his colleagues or friends, had discovered a creative outlet in composing poetry. His poems did not appear in print, however, until 1956 when the Casa de la Cultura Ecuatoriana published his collection *Diálogo de los seres profundos*. This volume of poetry immediately placed him among the ranks of Ecuador's most eminent contemporary poets. With the exception of *Biografía inconclusa* (1961), Zambrano has published nothing since.

## Commentary on his work

A congressman and law professor, Zambrano surprised even his close friends when at the age of 57 he published a book of verse entitled *Diálogo de los seres profundos* (1956). It placed him instantly at the forefront of Ecuadorean poets. The poetry is a turbulent dialog, as the title suggests, between the artist's conscious perceptions and his subconscious instincts. He writes of nocturnal beings and ghostly events in a forceful style.



### **Selective bibliography**

Diálogo de los seres profundos. Quito, Editorial Casa de la Cultura  
Ecuatoriana, 1956. 133 p. illus. PQ8219.Z34D5

## Justino Zavala Muniz, 1898-

Uruguay. Prose in Spanish recorded at the Facultad de Humanidades y Ciencias, Universidad de la República, Montevideo, November 11, 1958. Approximate time: 30 minutes. LWO 3808.

### Material recorded

From *Crónica de la reja*  
Chapter 9

### Biography

Zavala Muniz was born in Melo on July 16, 1898. For many years he was active in domestic politics as a member of the Partido Colorado. During the course of his career, he held elected office as well as ministerial and other appointed positions. In his published works national historical, political, and cultural themes predominate and are elaborated in dramas, musicals, histories, biographies, and novels. His novel *Crónica de la reja* won the Ministerio de Instrucción Pública prize in 1930.

### Commentary on his work

Zavala Muniz' studies of political struggle, rural life, and mores of 19th-century Uruguay, which he designated as "chronicles," have the vividness and eloquence of novels in the great tradition of 18th-century historical romances and 19th-century documented realism. Thus, *Crónica de Muniz* (1921) is a biography of the writer's grandfather and an epic of the civil wars of emerging Uruguay. *Crónica de un crimen* (1926) is the analysis of the abnormal psychology of a murderous Gaucho and *Crónica de la reja* (1930) a panorama of the physical environment and the cultural milieu of the agrarian region of the country. The last book mentioned is Zavala Muniz' most celebrated work, because of both the theme's magnitude and its literary qualities. In the decade 1933-42 he staged and published four dramas of protest, concerned with economic conflicts and social evils in the rural areas of the country. Official censorship, during an aberrant period of obscurantism in traditionally freedom-loving Uruguay, discouraged Zavala Muniz from pursuing a career as a playwright that might have resulted in a renaissance of the theatrical tradition established by Uruguayan-born Florencio Sánchez at the beginning of the century.

### Selective bibliography

- Crónica de la reja. Grabados en madera de Adolfo Pastor. Montevideo, Impresora Uruguaya, 1930. 302 p. illus., port. PQ8519.Z3C7
- Crónica de un crimen. Montevideo, Editorial de Teseo [1926] 325 p. illus. PQ8519.Z3C72

# Ramón de Zubiría, 1922-

Colombia. Prose in Spanish recorded at the Biblioteca Nacional, Bogotá, May 18, 1961. Approximate time: 45 minutes. LWO 3729.

## Material recorded

From *La poesía de Antonio Machado*  
El tema del tiempo (selections)

## Biography

Zubiría was born in Cartagena on September 7, 1922. After graduating from the Colegio de la Salle in his native city, he traveled to the United States. There he obtained a doctorate in romance languages from the John Hopkins University. Zubiría then studied in Paris and Madrid before returning to Johns Hopkins to teach. Since the early 1950's he has been successively dean of students at the Universidad de los Andes, a member of the Junta Directiva of the Comisión para Intercambio Educativo, an official at the Ministerio de Educación, an administrator at the Instituto de Radio y Televisión, and a member of the governing committee of the Instituto Lingüístico Interamericano. More recently, Zubiría was vice president of the Asociación de Universidades de Colombia and a delegate to the UNESCO General Assembly. He is a member of the Academia Colombiana de la Lengua.

## Commentary on his work

Ramón de Zubiría is one of the very few Colombian literary critics who have studied in depth the modern poetry of Spain. His doctoral thesis, prepared at Johns Hopkins University under the inspiration of Professor Pedro Salinas, had for its subject the poetry of Antonio Machado and resulted in a notable book, *La poesía de Antonio Machado*, published in Madrid in 1955 (second edition, 1959). This book was the first systematic attempt at analyzing and defining the rich variety of Machado's poetry. Zubiría's responsibilities in organizing a private university in Bogotá, of which he is now the president, have delayed the completion of a book on Jorge Guillén, one of the leading poets of the group that followed the generation of Antonio Machado.

## Selective bibliography

*La poesia de Antonio Machado*. 2 ed. Madrid, Editorial Gredos [1959]  
271 p. (Biblioteca románica hispánica. 2. Estudios y ensayos)  
PQ6623.A3298 1959

# Alberto Zum Felde, 1890-

Uruguay. Prose in Spanish recorded at the Servicio Oficial, Difusión Radio Eléctrica, Montevideo, November 18, 1958. Approximate time: 19 minutes. LWO 3809.

## Material recorded

From *Indice crítico de la literatura hispanoamericana*  
Introduction (selection)

## Biography

Alberto Zum Felde was born in Bahía Blanca, Argentina, on May 30, 1890, of Uruguayan parents and was brought to Uruguay as an infant. Instead of enrolling in the university, he preferred to study independently and cultivate his literary inclinations. His first work was *Domus aurora*, a book of poems published under the pseudonym "Aurelio del Hebrón" in 1910. He later turned to literary criticism, began to study history and sociology, and wrote for the Montevideo daily newspaper *El Día*. In 1927 a series of lectures he has presented at the Universidad de la Plata were published in a volume entitled *Estética del novecientos*. Several years later Zum Felde departed on the first of the many cultural missions he has undertaken for the Uruguayan government. In 1934 *Alción*, a prose poem, was awarded the Ministerio de Educación Pública prize. His literary criticism and social commentaries have appeared in numerous Uruguayan and foreign reviews and his classic study, *Indice crítico de la literatura hispanoamericana*, has become a standard text and reference tool in the field. At present Zum Felde is assistant director of the Biblioteca Nacional of Uruguay.

## Commentary on his work

One of the most erudite literary historians and critics of Spanish America, Zum Felde initiated his career with *El huanakauri* (1917), a didactic poem in prose which attempted to infuse a mystic quality in the interpretation of Latin American ideology. There followed two morality plays and various studies in apologetics, esthetics, and sociology. His mastery of self-expression and definition and his grace and distinction of style were recognized in Uruguay and abroad as vital contributions to the development of intellectual history in Spanish America. His most widely known works have encompassed previously unexplored areas and raised interpretative standards in the field of



Spanish American literature. Outstanding among them are *Proceso intelectual del Uruguay y crítica de su literatura* (1930), *Índice crítico de la literatura hispanoamericana* (1954-59), and *La narrativa en Hispanoamérica* (1964).

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# Index of authors by countries

## ARGENTINA

Banchs, Enrique 47  
Borges, Jorge Luis 75  
Capdevila, Arturo 95  
Franco, Luis L. 177  
Gálvez, Manuel 189  
Girri, Alberto 201  
Giusti, Roberto F. 203  
Larreta, Enrique 258  
Mallea, Eduardo 281  
Molinari, Ricardo E. 319  
Nalé Roxlo, Conrado 337  
Ocampo, Victoria 349  
Palacios, Alfredo L. 361  
Ratti, Horacio Esteban 392  
Romero, Mario 420  
Villarino, María de 497

## BOLIVIA

Cerruto, Oscar 122  
Guzmán, Augusto 218

## BRAZIL

Ayala, Walmir 41  
Bandeira, Manuel 49  
Ferreira, Ascenso 167  
Lima, Jorge de 263  
Schmidt, Augusto F. 447

## CHILE

Barrenechea, Julio 54  
Barrios, Eduardo 57  
Brunet, Marta 80  
Castedo, Leopoldo 115  
Cruchaga Santa María, Angel 136  
Díaz Arrieta, Hernán 147

Dublé Urrutia, Diego 158  
Edwards Bello, Joaquín 160  
Encina, Francisco Antonio 162  
González Vera, José Santos 205  
Hübner, Manuel Eduardo 231  
Marín, Juan 285  
Mistral, Gabriela 315  
Neruda, Pablo 340  
Parra, Nicanor 369  
Rojas, Manuel 410  
Rohka, Pablo de 414  
Rohka, Winett de 416  
Soto, Fausto 461  
Subercaseaux, Benjamín 463  
Torres Ríosco, Arturo 482  
Valle, Juvencio 492

## COLOMBIA

Cañallero Calderón, Eduardo 86  
Carranza, Eduardo 102  
Charry Lara, Fernando 124  
Cote Lamus, Eduardo 134  
Gaitán Durán, Jorge 182  
Holguín, Andrés 229  
López de Mesa, Luis 272  
Lozano y Lozano, Juan 276  
Martín, Carlos 290  
Martínez, Fernando Antonio 292  
Maya, Rafael 297  
Miramón, Alberto 310  
Pardo García, Germán 365  
Piñeros Corpas, Joaquín 386  
Restrepo, Félix 394  
Rivas Sacconi, José Manuel 400  
Rojas Herazo, Héctor 412  
Téllez, Hernando 470  
Umaña Bernal, José 485  
Zubiría, Ramón de 510

## COSTA RICA

Cardona Peña, Alfredo 100  
Odio, Eunice 351

## CUBA

Florit, Eugenio 173  
Guillén, Nicolás 216

## DOMINICAN REPUBLIC

Cabral, Manuel del 88

## ECUADOR

Arias, Augusto 30  
Carrera Andrade, Jorge 104  
Carrión, Alejandro 108  
Carrión, Benjamín 110  
Chaves, Fernando 126  
Chaves, Jaime 128  
Fernández, Jorge 166  
Icaza, Jorge 239  
Llerena, José Alfredo 268  
Pareja Diezcanseco, Alfredo 367  
Pérez, Galo René 381  
Tobar, Francisco 475  
Zaldumbide, Gonzalo 504  
Zambrano, Miguel Angel 506

## EL SALVADOR

Alegria, Claribel 10

## GUATEMALA

Arévalo Martínez, Rafael 27  
Asturias, Miguel Angel 38  
Castañeda Paganini, Ricardo 114  
Girón Cerna, Carlos 200  
Herrera, Flavio 222  
Méndez, Francisco 304  
Monteforte Toledo, Mario 321  
Morales Nadler, Antonio 331  
Ovalle López, Werner 359  
Pérez Valenzuela, Pedro 383  
Rodríguez Macal, Virgilio 408  
Samayoa Aguilar, Carlos 440  
Samayoa Chinchilla, Carlos 442

## HAITI

Bélance, René 67  
Brierre, Jean F. 78  
Camille, Roussan 92

Grimard, Luc 211  
Hippolyte, Dominique 227  
Laleau, Léon 256  
Morisseau-Leroy, F. 333  
Thoby-Marcelin, Philippe 472

## HONDURAS

Díaz Lozano, Argentina 149  
Valle, Rafael Heliodoro 494

## MEXICO

Aridjis, Homero 32  
Arnáiz y Freg, Arturo 34  
Arreola, Juan José 36  
Castro Leal, Antonio 117  
Chávez, Ignacio 129  
Chumacero, Ali 130  
Cosío Villegas, Daniel 132  
Flores Aguirre, Jesús 171  
Galindo, Sergio 184  
García Terrés, Jaime 194  
Garibay K., Angel María 196  
Gorostiza, José 207  
Henestrosa, Andrés 220  
Icaza, Xavier 241  
Martínez, José Luis 293  
Monterde, Francisco 325  
Montes de Oca, Marco Antonio 327  
Muñoz, Rafael F. 335  
O'Gorman, Edmundo 352  
Paz, Octavio 375  
Rulfo, Juan 424  
Sainz, Gustavo 430  
Silva Herzog, Jesús 455  
Torres Bodet, Jaime 479  
Yáñez, Agustín 501

## NICARAGUA

Cardenal, Ernesto 98  
Cuadra, Pablo Antonio 138  
Mejía Sánchez, Ernesto 302

## PANAMA

Beleño, Joaquín 69  
Bermúdez, Ricardo J. 70  
Candanedo, César A. 94

Ferrer Valdés, Manuel 170  
Illueca, Ana Isabel 243  
Isaza Calderón, Baltasar 246  
Jurado, Ramón H. 254  
Núñez, José Marín 346  
Obaldía, María Olimpia de 347  
Rodríguez, Mario Augusto 404  
Sierra, Stella 451  
Tejeira, Gil Blas 468

**PARAGUAY**

Roa Bastos, Augusto 402

**PERU**

Abril, Xavier 3  
Adán, Martín 5  
Alencastre, Andrés 16  
Angell de Lama, Luis Felipe 23  
Basadre, Jorge 63  
Bustamente i Rivero, José Luis 82  
Delgado, Washington 145  
Escobar, Alberto 164  
Garrido Malaver, Julio 198  
Hidalgo, Alberto 224  
Ibérico. Mariano 237  
López Albújar, Enrique 270  
Miró, César 312  
Nieto, Luis 344  
Porras Barrenechea, Raúl 388  
Puga de Losada, Amalia 390  
Ríos, Juan 398  
Romero, Fernando 418  
Romualdo, Alejandro 422  
Salazar Bondy, Sebastián 432  
Sánchez, Luis Alberto 444  
Sologuren, Javier 459  
Ureta, Alberto 487

**PORTUGAL**

Andresen, Sophia de Mello Breyner 21  
Barros, João de 59  
Dantas, Júlio 143  
Monteiro, Adolfo Casais 323

**PUERTO RICO**

Balseiro, José A. 44

**SPAIN**

Alberti, Rafael 7  
Aleixandre, Vicente 12  
Alonso, Dámaso 18  
Arderiu, Clementina 25  
Bartra, Agustí 61  
Caballero Bonald, José Manuel 84  
Cela, Camilo José 119  
Diego, Gerardo 153  
Foix, J. V. 175  
Garcés, Tomás 192  
Guillén, Jorge 213  
Jiménez, Juan Ramón 248  
López-Picó, Josep Maria 274  
Madariaga, Salvador de 278  
Manent, Marià 283  
Marquina, Eduardo 287  
Matute, Ana María 295  
Panero, Leopoldo 363  
Riba, Carles 396  
Sagarra, Josep Maria de 428  
Salinas, Pedro 435  
Teixidor, Joan 466  
Torre, Guillermo de 477  
Xirau, Ramón 499

**URUGUAY**

Basso Maglio, Vicente 65  
Cáceres, Esther de 90  
Casaravilla Lemos, Enrique 112  
Cunha, Juan 141  
Frugoni, Emilio 179  
Ibáñez, Roberto 233  
Ibáñez, Sara de 235  
Ipuche, Pedro Leandro 244  
Montiel Ballesteros, Adolfo 329  
Oribe, Emilio 357  
Sabat Ercasty, Carlos 426  
Silva, Clara 453  
Silva Valdés, Fernán 457  
Zavala Muniz, Justino 508  
Zum Felde, Alberto 511

**VENEZUELA**

Barnola, Pedro Pablo 52  
Blanco, Andrés Eloy 72  
Díaz Sánchez, Ramón 151  
Gallegos, Rómulo 186

Grases, Pedro 209  
León, Carlos Augusto 261  
Liscano, Juan 266  
Medina, José Ramon 299  
Meneses, Guillermo 306  
Mijares, Augusto 308

Olivares Figueroa, Rafael 354  
Pastori, Luis 372  
Paz Castillo, Fernando 378  
Pineda, Rafael 384  
Rodríguez Cárdenas, Manuel 406  
Uslar Pietri, Arturo 490









